National Library
of Canada

Acquisitions and
Bibliographic Services Branch

395 Wellington Street
Ottawa, Ontario
K1A 0N4

Bibliothèque nationale
du Canada

Direction des acquisitions et
des services bibliographiques

395, rue Wellington
Ottawa (Ontario)
K1A 0N4

Your file Votre référence

Our file Notre référence

NOTICE

The quality of this microform is heavily dependent upon the quality of the original thesis submitted for microfilming. Every effort has been made to ensure the highest quality of reproduction possible.

If pages are missing, contact the university which granted the degree.

Some pages may have indistinct print especially if the original pages were typed with a poor typewriter ribbon or if the university sent us an inferior photocopy.

Reproduction in full or in part of this microform is governed by the Canadian Copyright Act, R.S.C. 1970, c. C-30, and subsequent amendments.

AVIS

La qualité de cette microforme dépend grandement de la qualité de la thèse soumise au microfilmage. Nous avons tout fait pour assurer une qualité supérieure de reproduction.

S'il manque des pages, veuillez communiquer avec l'université qui a conféré le grade.

La qualité d'impression de certaines pages peut laisser à désirer, surtout si les pages originales ont été dactylographiées à l'aide d'un ruban usé ou si l'université nous a fait parvenir une photocopie de qualité inférieure.

La reproduction, même partielle, de cette microforme est soumise à la Loi canadienne sur le droit d'auteur, SRC 1970, c. C-30, et ses amendements subséquents.

Canada

University of Alberta

Four Piano Recitals

with an Essay,

A Performer's Analysis of Alfred Fisher's
SIX FANTASY PIECES for Piano

by

Joachim Segger ©

A thesis submitted to the Faculty of Graduate Studies
and Research in partial fulfillment of the
requirements for the degree of

DOCTOR OF MUSIC

Department of Music

Edmonton, Alberta
Fall, 1995

National Library
of Canada

Acquisitions and
Bibliographic Services Branch

395 Wellington Street
Ottawa, Ontario
K1A 0N4

Bibliothèque nationale
du Canada

Direction des acquisitions et
des services bibliographiques

395, rue Wellington
Ottawa (Ontario)
K1A 0N4

Your file Votre référence

Our file Notre référence

THE AUTHOR HAS GRANTED AN IRREVOCABLE NON-EXCLUSIVE LICENCE ALLOWING THE NATIONAL LIBRARY OF CANADA TO REPRODUCE, LOAN, DISTRIBUTE OR SELL COPIES OF HIS/HER THESIS BY ANY MEANS AND IN ANY FORM OR FORMAT, MAKING THIS THESIS AVAILABLE TO INTERESTED PERSONS.

L'AUTEUR A ACCORDE UNE LICENCE IRREVOCABLE ET NON EXCLUSIVE PERMETTANT A LA BIBLIOTHEQUE NATIONALE DU CANADA DE REPRODUIRE, PRETER, DISTRIBUER OU VENDRE DES COPIES DE SA THESE DE QUELQUE MANIERE ET SOUS QUELQUE FORME QUE CE SOIT POUR METTRE DES EXEMPLAIRES DE CETTE THESE A LA DISPOSITION DES PERSONNE INTERESSEES.

THE AUTHOR RETAINS OWNERSHIP OF THE COPYRIGHT IN HIS/HER THESIS. NEITHER THE THESIS NOR SUBSTANTIAL EXTRACTS FROM IT MAY BE PRINTED OR OTHERWISE REPRODUCED WITHOUT HIS/HER PERMISSION.

L'AUTEUR CONSERVE LA PROPRIETE DU DROIT D'AUTEUR QUI PROTEGE SA THESE. NI LA THESE NI DES EXTRAITS SUBSTANTIELS DE CELLE-CI NE DOIVENT ETRE IMPRIMES OU AUTREMENT REPRODUITS SANS SON AUTORISATION.

ISBN 0-612-06573-1

Canada

SCHOOL OF MUSIC
QUEEN'S UNIVERSITY
KINGSTON, ON K7L 3N6

Phone (613) 545-2066
Fax (613) 545-6808

FAX TRANSMISSION COVER SHEET

Date: July 6, 1995

To: Dr. Joachim Segger

Fax #: (403) 492-9246

RE: Fantasy

Sender: Dr. Alfred Fisher

Number of Pages (*cover included*): 2

SCHOOL OF MUSIC

Queen's University
Kingston, Canada
K7L 3N6

5 July, 1995

Dr. Joachim Segger
Dept. of Music
University of Alberta
Edmonton, AB

Dear Joachim:

I'm delighted to hear that you have successfully defended your doctoral dissertation and am much looking forward to reading it.

Re. the use of excerpts from my Fantasypieces in the dissertation, please be assured that you have full permission to excerpt whatever you consider to be useful.

Congratulations on the South Africa tour, best wishes to Marnie and friends in Edmonton.

Cordially,

Alfred Fisher
Director

University of Alberta

Library Release Form

Name of Author:	Joachim Segger
Title of Thesis:	Four Piano Recitals with an Essay, A Performer's Analysis of Alfred Fisher's *SIX FANTASY PIECES* for Piano
Degree:	DOCTOR OF MUSIC
Year this Degree Granted:	1995

Permission is hereby granted to the University of Alberta Library to reproduce single copies of this thesis and to lend or sell such copies for private, scholarly or scientific research purposes only.

The author reserves all other publication and other rights in association with the copyright in the thesis, and except as hereinbefore provided, neither the thesis nor any substantial portion thereof may be printed or otherwise reproduced in any material form without the author's prior written permission.

Joachim Segger

Joachim Segger

14540-107 B Avenue
Edmonton, Alberta
T5N 1G6

Date August 11, 1995

UNIVERSITY OF ALBERTA

Faculty of Graduate Studies and Research

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled "Four Piano Recitals with an Essay: A Performer's Analysis of Alfred Fisher's *SIX FANTASY PIECES* for Piano" submitted by Joachim Segger in partial fulfillment of the requirements for the degree of Doctor of Music.

Helmut Brauss, Supervisor

Henry Klumpenhouwer

Leonard Ratzlaff

William Street

Gordon Rostoker

Lorne Watson, External

Date June 6, 1995

ABSTRACT

Six Fantasy Pieces by Alfred Fisher was commissioned by the Canadian Broadcasting Corporation in 1982 for the American pianist and scholar, David Burge. It was published by Seesaw Music Corporation in New York City in 1983. The world premiere performance was given by Canadian pianist, Joachim Segger in Convocation Hall, University of Alberta, Edmonton, Alberta in 1982. Although hailed by David Burge, well-known as an interpreter of contemporary piano music, as one of the strongest piano works of the last two decades, the *Six Fantasy Pieces* is sadly not found in many Canadian University or College libraries and is not readily available in music stores across the country.

This essay discusses and analyzes the *Six Fantasy Pieces* from a performer's perspective. It provides practical suggestions for learning and performing the work. Chapter I discusses preparing the text under the sub-headings fingering, rhythm and note naming, and other interpretive issues. Chapter II provides a practical analysis with performance suggestions for each of the movements: *ARIK, REMINISCENCES de TURANDOT, THERE IS MY PEOPLE SLEEPING, AN ETUDE OF CHOPIN, QUICKSILVER,* and *FALLEN ANGEL.*

Few musicians have combined performance and analytical considerations in a written document which are usually perceived as separate fields of study. This document integrates performance and analysis. It is hoped that this study guide will enable and encourage increased performances of this important

Canadian piano composition, and that *Six Fantasy Pieces* will take its rightful place among enduring twentieth-century piano works.

ACKNOWLEDGEMENT

I would like to acknowledge and thank the many individuals and institutions who have contributed to the successful completion of my degree.

My thesis advisor and piano mentor Helmut Brauss has encouraged me throughout the doctoral program. Mezzo-soprano Kuniko Furuhata stepped in at the last minute to save the chamber music recital when another party opted out of the program. A special thank you to Cathy Nolan who had a formative influence on my thinking about the relationship between performance and analysis, particularly during my early years in the program when she was teaching at the University of Alberta. Cathy has continued to be interested in the progress of my degree and has provided encouragement and helpful criticism throughout. Carmen Los and Joachim Vette were particularly helpful as tutors for the language requirement. My wife Marnie Giesbrecht has been a great companion and source of encouragement. My degree program began just as she finished hers; I look forward to life after degrees. Our sons Mark and Christopher will hopefully see more of their dad now that the thesis is completed.

The King's University College community provided time off from regular duties in the early stages of the program and encouragement for all projects. The ministry staff and congregation at West End Christian Reformed Church have supported me throughout my degree with their good wishes and prayers.

Thank you to all the members of the University of Alberta Music Department who facilitated my degree program.

TABLE OF CONTENTS

I **Four Piano Recitals**

Chamber Music Recital, Jan. 18, 1990
Lecture Recital, June 29, 1990
Concerto Performance, Jan. 25, 1991
Solo Recital, April 25, 1994

II **Essay: A Performer's Analysis of Alfred Fisher's *SIX FANTASY PIECES FOR PIANO***

CHAPTER	PAGE
Introduction	1
I Preparing the text and other interpretive issues	4
Preparing the text	4
Fingering	5
Rhythm	6
Note Naming	7
Interpretive Issues in *SIX FANTASY PIECES*	7
II Practical Analysis and Performance Suggestions	10
ARIK	10
REMINISCENCES de TURANDOT	21
THERE IS MY PEOPLE SLEEPING	30
AN ETUDE OF CHOPIN	37
QUICKSILVER	45
FALLEN ANGEL	48
Conclusion	56
Bibliography	58
Appendix I	59
Appendix II	60

LIST OF FIGURES

FIGURE		PAGE
Figure 1	Form of *ARIK*	11
Figure 2	Form of *REMINISCENCES OF TURANDOT*	22
Figure 3	Form of *THERE IS MY PEOPLE SLEEPING*	31
Figure 4	Form of *AN ETUDE OF CHOPIN*	38
Figure 5	Form of *QUICKSILVER*	46
Figure 6	Form of *FALLEN ANGEL*	49

LIST OF EXAMPLES

EXAMPLE			PAGE
Example 1	Debussy,	*The Little Shepherd*, measures 1-4	6
Example 2	Fisher,	*ARIK*, measures 1-2	12
Example 3	Fisher,	*ARIK*, measures 4-5	12
Example 4	Fisher,	*ARIK*, measure 15	12
Example 5	Fisher,	*ARIK*, measures 7-8	13
Example 6	Fisher,	*ARIK*, measure 12	13
Example 7	Fisher,	*THERE IS MY PEOPLE SLEEPING* measures 6-12, 23-29 and 41-43	33
Example 8	Chopin,	*Etude in F minor, Op. 25 no. 2* measure 1	37
Example 9	Fisher,	*AN ETUDE OF CHOPIN* measures 1-2	38
Example 10		(016) permutations	40
Example 11		(0147) permutations	40
Example 12		(01457) permutations	41
Example 13		(014) permutations	41

The King's College
UPCOMING CONCERTS

Student Recital
March 28, 1990, 8:00 p.m.
Central United Church
11112 - 109 Avenue
Admission Free

Solo Recitals

Charles Stolte (Saxophone)
Melinda Van Hove (Soprano)
April 4, 1990

Debbie Blank (Soprano)
Jacqueline Yurkiw (Soprano)
April 6, 1990

The above concerts take place at
Central United Church
11112 - 109 Avenue
and are in partial fulfillment of
the B.A. (Music) program requirements.

The King's College Choir
Spring Concert
March 24, 1990
St. John's Anglican Church
11111 - 57 Avenue

Tickets: $6/adults, $4 students/seniors
available at The King's College
or at the door

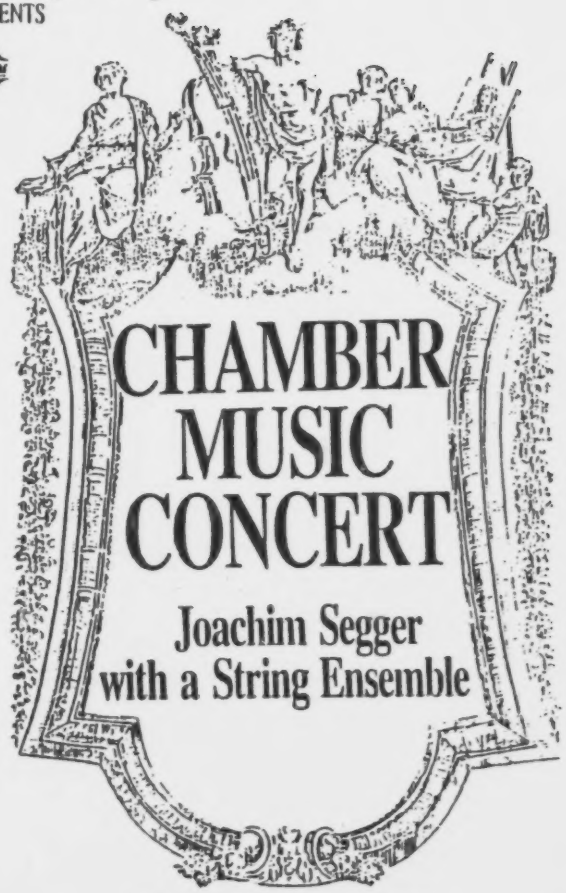
THE KING'S COLLEGE
A Christian Liberal Arts College

10766 - 97 Street
Edmonton, AB
T5H 2M1

(403) 428-0727

10 YEARS

The King's College
PRESENTS



CHAMBER MUSIC CONCERT

Joachim Segger with a String Ensemble

CONVOCATION HALL, U OF A
THURSDAY, JANUARY 18, 1990, 8:00 P.M.

THE KING'S COLLEGE
presents

CHAMBER MUSIC CONCERT

Joachim Segger (pianist)

Kuniko Furuhata (soprano)

String Ensemble
(Leader: Steve Bryant)

Joachim Segger (Piano)
Kuniko Furuhata (Soprano)
Steve Bryant (Violin)
Kathy Hogan (Viola)
Derek Gomez (Violoncello)
John Taylor (Double Bass)

PROGRAMME

Piano Trio in B-flat Major — Joseph Haydn
Hob. 15 #20 (1794/95)

Allegro
Andante Cantabile
Finale (Allegro)

ART SONG SELECTION — Arnold Schoenberg

Erwartung Op. 2 no. 1 (Richard Dehmel)
Schenk mir deinen goldenen Kamm
Op. 2 no. 2 (Richard Dehmel)
Erhebung Op. 2 no. 3 (Richard Dehmel)
Waldsonne Op. 2 no. 4 (Johannes Schlaf)

ART SONG SELECTION — Gustav Mahler

Ich atmet' einen linden Duft (Rueckert)
Erinnerung (R. Leander)
Wer hat dies Liedlein erdacht?
(from Des Knaben Wunderhorn)
Rheinlegendchen
(from Wunderhorn)
Scheiden und Meiden
(from Wunderhorn)

INTERMISSION

Piano Quintet in A Major — Franz Schubert
Op. 114, D. 667 (Trout, 1819)

Allegro Vivace
Andante
Scherzo, Trio (Presto)
Andantino (Tema con Variazioni)
Finale (Allegro giusto)

This program is in partial fulfillment of
Mr. Segger's University of Alberta
D.Mus. degree requirements
and is presented with
the assistance of Alberta Culture.

The concert is taped by CBC to be broadcast
on Sunday, February 11, 1990, 8:05 p.m.
("Alberta in Concert", CBC FM, 90.9).

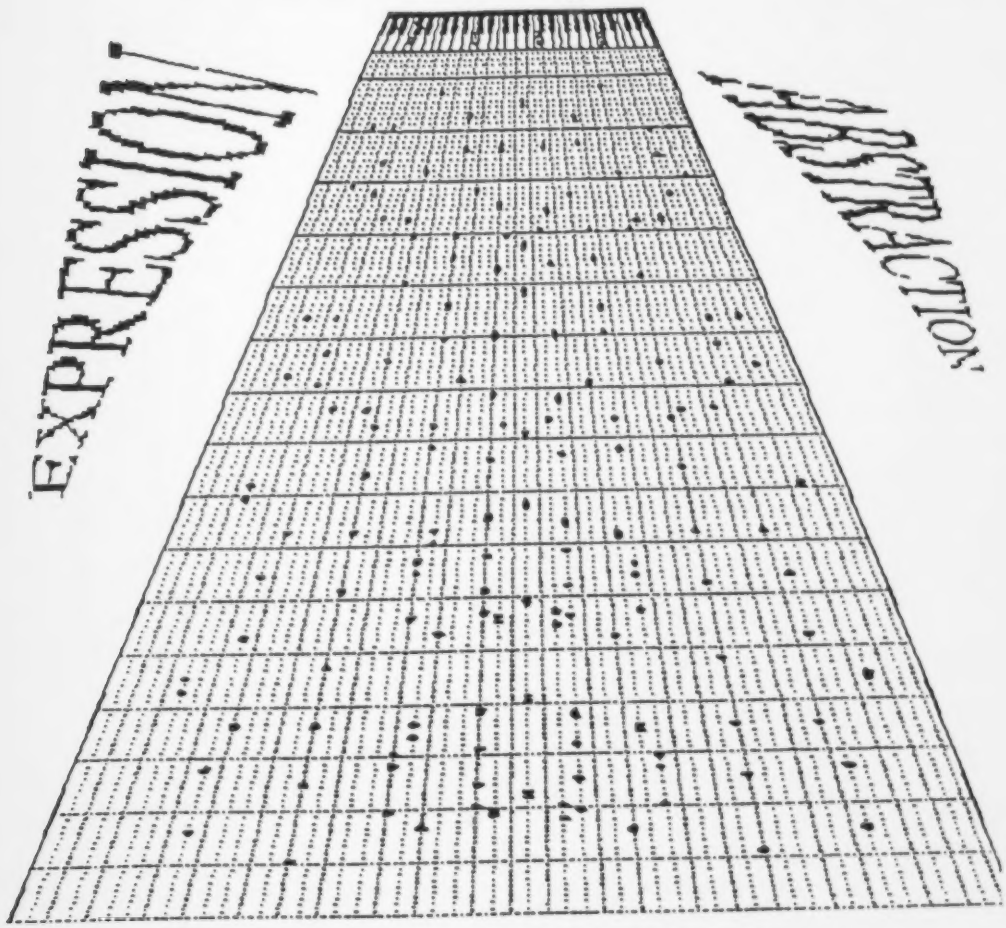
Please note that the use of other recording
devices or cameras during the performance
is prohibited.

You are cordially invited to a reception
in the foyer/lounge following the concert
to meet tonight's artists.

Lecture Recital

Webern Piano Variations, Op. 27

Joachim Segger



June 29, 1990 at 8:00 pm

CONVOCATION HALL

Joachim Segger

Piano

Joachim Segger received his Master of Music degree in Piano from the Eastman School of Music, and studied with renowned pianists such as Anton Kuerti and Cecile Genhart. He has presented solo and chamber recitals at Carnegie Hall (New York), Neuenhaus (West Germany), Mozarteum (Salzburg), and at many universities, conservatories and colleges in Canada and the U.S.A. He's recorded the world premiere of Alfred Fisher's *Fantasy Pieces* (1982) for CBC and was one of six Canadian participants in the Bach International Piano Competition in 1985.

Mr. Segger is now Assistant Professor of Music at King's College in Edmonton. He is also a Doctoral student in Music at the University of Alberta, studying under Helmut Brauss. In addition to his solo and chamber recitals, he has also performed with the Eastman Philharmonia and Edmonton Symphony, and is much in demand for his piano teaching and master classes.

His repertoire ranges from the Baroque to contemporary works, from Bach, Mozart and Beethoven to Chopin, Brahms, Stravinsky and Messiaen.

Friday, January 25th
8:00 P.M., Horizon Stage
Spruce Grove, Alberta

Sparks *of* Genius . . .
Uri Mayer, Music Director

Uri Mayer, Conductor **Joachim Segger, Piano**

PROGRAMME

Jacques IBERT (1890-1962)
Hommage a Mozart

Wolgang Amadeus MOZART (1756-1791)
Piano Concerto No. 18, K. 456 in B-flat Major
- Allegro vicace
- Andante un poco sostenuto
- Allegro vivace

Joachim Segger, Piano

Intermission

Jean SIBELIUS (1865-1957)
Symphony No. 5, Op. 82 in E-flat Major
- Tempo molto moderato - Allegro moderato
- Andante mosso, quasi allegretto
- Allegro molto - pochettino largamente

This evening's performance is sponsored by

TransAlta Utilities

Department of Music
University of Alberta

In Recital

Joachim Segger, piano

Candidate for the Doctor of Music degree in Piano.

Monday, April 25, 1994 at 8:00 pm

Six Fantasy Pieces (1982) — Alfred Fisher (b. 1942)
- Arik
- Reminiscences de Turandot
- There is My People Sleeping
  (in memory of Sarain Stump)
- An Etude of Chopin
- Quicksilver
- Fallen Angel
  (with a cold melancholy)

Sonata in C Minor, Op. 111 (1822) — Ludwig van Beethoven (1770-1827)
- Maestoso--Allegro con brio ed appasionato
- Arietta: Adagio molto semplice e cantabile

Pause

Symphonic Etudes, Op. 13 (1834) — Robert Schumann (1810-1856)

Convocation Hall, Arts Building

A Performer's Analysis of Alfred Fisher's *SIX FANTASY PIECES* for Piano

Introduction

SIX FANTASY PIECES by Alfred Fisher is a monumental work comprised of the following movements: *ARIK, REMINISCENCES de TURANDOT, THERE IS MY PEOPLE SLEEPING, QUICKSILVER* and *FALLEN ANGEL*. This large-scale work, commissioned by the Canadian Broadcasting Corporation in 1982, is dedicated to the American pianist and scholar David Burge, former professor of piano at the Eastman School of Music in Rochester, New York. Alfred Fisher composed the work during his tenure as Associate Professor of Theory and Composition at the University of Alberta, Edmonton, Alberta. David Burge recently wrote the following about *SIX FANTASY PIECES*:

> The *SIX FANTASY PIECES* for Piano (1982) by the Canadian composer pianist Alfred Fisher (b. 1942) rank among the strongest piano works of the last two decades....These pieces brilliantly express the perceptions of a passionate, serious, introspective human being.[1]

The *SIX FANTASY PIECES* are published in the United States by Seesaw Music Corporation.[2] Unfortunately this piece is not readily available and has yet to take its place among other great

---

[1]David Burge, *Twentieth-Century Piano Music*, (New York: Schirmer Books, 1990), 255.
[2]Alfred Fisher, *SIX FANTASY PIECES*, (New York: Seesaw Music Corporation, 1983)

piano compositions of the last two decades.[3] The quality of the work is excellent and it merits becoming standard repertoire for concert pianists and available to be heard by audiences across the North American Continent.

I performed the world premiere of this work in Convocation Hall at the University of Alberta in 1982. The *SIX FANTASY PIECES* have made a deep impression on me as a pianist and have provided me with insight into my work as a piano teacher. I have learned much about piano playing through the process of practising them. This essay examines some relationships between performance and analysis in the *SIX FANTASY PIECES*. Rather than develop a specific methodology for interpretation, I hope to show that, although the *SIX FANTASY PIECES* have a non-tonal language, procedures used in the analysis and interpretation of them can be similar to those used for tonal works.[4]

The *SIX FANTASY PIECES* are immediately appealing to the player and audience because they are written with the sound resources of the piano in mind. One often hears the criticism that some contemporary piano music is not performed because a non-tonal

---

[3]This composition is not available in most Canadian University libraries. The published score is difficult to read and is not readily available in music stores. It can be ordered from the publisher at the following address and phone number: Seesaw Music Corporation, 2067 Broadway, New York, New York, 10023 (212-874-1200).

[4]Several books focusing on performance interpretation, which deal with compositions from the tonal repertoire, have been written. The following titles represent an overview on the subject: Konrad Wolff, *The Teaching of Artur Schnabel: A Guide to Interpretation*, (London: Faber and Faber, 1972); Mack Jost, *Practice, Interpretation, Performance*, (West Melbourne: Jenkin Buxton Printers, 1984); Bela Siki, *Piano Repertoire: A Guide to Interpretation and Performance*, (New York: Schirmer Books, 1981) and Kendall Taylor, *Principles of Piano Technique and Interpretation*, (Kent: Novello, 1981).

vocabulary is coupled with the absence of musical structures that evoke strong emotional responses like those found in the piano music of Chopin and Liszt. David Burge addresses the topic in discussing the public's general reaction to Schoenberg's piano music:

> ...though Schoenberg's music never loses its romantic, personal nature, many listeners and performers have difficulty seeing through the complex intellectual overlay to appreciate it. Unfortunately, contemporary studies of the music lead one to revere it rather than like it, to see the logic but not the underlying emotional message.[5]

The *SIX FANTASY PIECES* share similarities with the music of composers like Chopin, Liszt, Debussy and Messiaen in that they are written idiomatically for the piano. They exploit the unique coloristic idiosyncrasies of the piano, i.e., pedal and overtone sonorities. By contrast, Schoenberg's piano music could easily have been written for an orchestra; it is not as dependent on the pedal for its success as Fisher's *SIX FANTASY PIECES* or, for that matter, Chopin's piano music.

This essay addresses a broad audience and intends to be of use to the performing pianist and studio teacher. Chapter One discusses some basic approaches to playing the *SIX FANTASY PIECES* through various ways of preparing the text. Interpretive issues are discussed as well. Chapter Two examines, through practical

---

[5]Burge, p. 24

analysis, each of the pieces and provides some suggestions for performance.[6]

Chapter I

Preparing the text and other interpretive issues

i) Preparing the text

The first step toward the performance of a musical work is the careful preparation of the text. Performers benefit from having the fingering carefully worked out and written in the score. Annotations such as subdivisions of measures or of the pulse are helpful for the correct reading of rhythms. Occasional note naming for notes on multiple ledger lines and cluster chords can also be worthwhile. When preparing the score of, for example, a Beethoven Sonata, one works within a familiar territory--the pianist has already become familiar with the geography of the keyboard through years of extensive technical training, i.e., scales, arpeggios and chords in all twenty-four keys which make up the technical patterns of most tonal music written for the piano. This is not the case with much contemporary music, including the *SIX FANTASY PIECES*. Examples of text preparation for the *SIX FANTASY PIECES* are shown in the appendices through

---

[6]One detailed study of performance and analysis is found in a book by the well-known theorist, Wallace Berry: Wallace Berry, *Musical Structure and Performance*, (New Haven: Yale University Press, 1989). Although its language is aimed at theorists, it deals with some issues regarding the relationship of analysis and performance. For an article which appeals more to performers I suggest the following: Janet Schmalfeldt, "On the Relation of Analysis to Performance: Beethoven's Bagatelles Op. 126, Nos. 2 and 5," *Journal of Music Theory* 29/1 (1985): 1-32. In this article Janet Schmalfeldt discusses analysis and performance in some problematic passages in the Beethoven Bagatelles Op. 126. The format of this paper is interesting in that Schmalfeldt wears two hats, that of a performer and that of an analyst.

occasional fingerings and naming of notes, as well as showing occasional beat-subdivision to clarify the rhythmic pulse. The preparation is discussed below in three categories: Fingering, Rhythm and Note Naming.

a) Fingering

Much research has been done on the subject of fingering. Early keyboard treatises, such as that of C.P.E. Bach, indicate that interpretive aspects are often illuminated by using the fingerings suggested by the composer.[7] When fingering is written in by the composer/pianist, interpretation and articulation are clarified. However, Heinrich Neuhaus in his well-known book, *The Art of Piano Playing*, warns the pianist:

> Never trust any editor's fingering. And study lovingly the fingering of great composer pianists such as Liszt, Rachmaninov, Medtner and others.[8]

In keeping with Neuhaus' warning, I offer a few fingering suggestions since Fisher does not provide any fingerings in the score. They are intended to strengthen the interpretation of their respective phrases, as well as shorten the duration of the learning process. This is especially true of contemporary music, since one cannot rely upon conventional fingerings which, in tonal music, are based on technical patterns related to the major

---

[7]C.P.E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, tr. and ed. William J. Mitchell, (New York: Norton, 1949), 41-78.
[8]Heinrich Neuhaus, *The Art of Piano Playing*, trans. K. A. Leibovitch (New York: Praeger Publishers, 1973), 154.

and minor formations. This aspect will be dealt with in detail in the movement *Reminiscences of Turandot*.

b) Rhythm

Since complex rhythms abound in many twentieth-century works it is often necessary to mark the subdivisions of the beat or measure. In *SIX FANTASY PIECES* the rhythmic groupings change frequently. The six pieces are treated differently; some have time signatures while others do not. How does a performer deal with flexibility of rhythm and structure in such a context? The rhythm must be completely understood by the performer before it can be made clear to the audience. The opening line of the composition *The Little Shepherd* by Debussy provides an interesting example.

Example 1: Debussy, *The Little Shepherd*, measures 1-4

In measures two through four the meter is not obvious to the audience since no strong pulses occur on downbeats. When the performer plays it strictly, the music sounds free, improvisatory and "measureless". Complex rhythms in a score are often not easily decipherable. The performer's task is to prepare the text for clarity and speed of reading. Some complex rhythmic issues

will be discussed in the movement *ARIK* in which both free and strict rhythms occur.[9]

c) Note Naming

The reading of complex cluster chords can be facilitated by writing letters or chord names on the score. As a hypothetical example, writing C major next to a chord which is spelled B sharp, F flat and A double flat, facilitates reading. In this way the performer interprets the notation for ease and speed of reading. There are some examples of this type of "note naming" in Appendix I of *SIX FANTASY PIECES*.

ii) Interpretive Issues in *SIX FANTASY PIECES*

The analysis of each movement is preceded by the composer's program notes which were written at my request for the premiere of this work.[10] These program notes shed much light on interpretive issues. Alfred Fisher wrote the following as an introduction to *SIX FANTASY PIECES:*

> The Fantasy Pieces were written in the summer of 1982 on commission from CBC. With its titles and personal tone, it stands squarely in the tradition of the romantic "character-piece." Technically, the work is based on a specific interval-class set introduced in

---

[9]A strict rhythm is one in which the pulse is expected to be steady and the notes are played in the indicated rhythm. Free rhythms may incorporate rubato and/or accelerando as indicated in the score or are left up to the discretion of the performer in improvisatory or declamatory passages.
[10]These program notes are unpublished.

> the first movement and explored thoroughly throughout the work.

Although the harmonic language of *SIX FANTASY PIECES* is removed from tonality, the expressive gestures and musical syntax of the work are closely allied with those of the romantic character piece. Each one of the *SIX FANTASY PIECES* has a strong sense of linear direction and proceeds in conventional phrase construction. For example, human speech and writing are normally understood through phrase structures. Each of these structures has a beginning and an end; the end is marked by some form of punctuation at the end of clauses, sentences and paragraphs. In tonal music cadences often define the end of a phrase. Cadences are crucial to the organization and performance of consonance and dissonance in music. Richard McClanahan writes the following about cadences:

> Even if the young player knows nothing about cadences as such, he can still feel the dissonances and their resolutions into consonances. He will feel these relationships all the more keenly if he stresses the dissonances slightly and correspondingly softens the consonances, or vice versa, depending upon whether rising or falling inflection seems best. Also, it is our experience that children can feel points of repose and degrees of finality.[11]

Cadences vary in structural importance; not all perfect-authentic cadences are of equal significance. Some cadences function within the micro structure of larger phrases while others form

---

[11]Richard McClanahan, *Cadence: Key to Musical Clarity*, (New York: Crescendo Publishing, 1977), 84.

the ending of macro structures. The concept of structural levels, as it has been developed in the theories of Heinrich Schenker, is helpful in the understanding of tonal music. Of vital importance to the performer and to the listener is the ability to recognize phrase formulations in a general sense. It is the responsibility of the performer to make clear the details of various phrases by using carefully articulated nuances. Although one cannot speak about perfect-authentic cadences in the *SIX FANTASY PIECES* (since they do not exist), consonance and dissonance in this music may be compared to the traditional concept of cadence.

It is difficult to explain rationally an interpretation for twentieth-century music because a vocabulary for analysis has been slow in developing. The appearance of atonality in the twentieth century prompted the need for new analytical tools. Set theory has emerged to help analyze atonal music. Much of the work in this area has been conducted by Allen Forte, author of *The Structure of Atonal Music*, a standard reference on this subject.[12] Although applications of set theory to performance parameters are still being developed they have not evolved to the same degree of interpretive relevance as the Schenkerian analytical system. While it is possible to describe and name a particular sonority, it is not always possible to see clearly the relationships between various chord formations. The ear naturally perceives qualities of consonance and dissonance. This

---

[12]Allen Forte, *The Structure of Atonal Music*, (New Haven: Yale University Press, 1973).

awareness is the essential key to understanding musical relationships and developing an interpretation.

Chapter II
Practical Analysis and Performance Suggestions

i) *ARIK*

> *ARIK* is an assertive, almost aggressive piece. Its energetic forward movement is dialectically engaged with a series of fragments of a more ornamental, reflective cast. As in all dialectic, the strength of the statement is referable as much to an essence shared as to surface issues opposed.

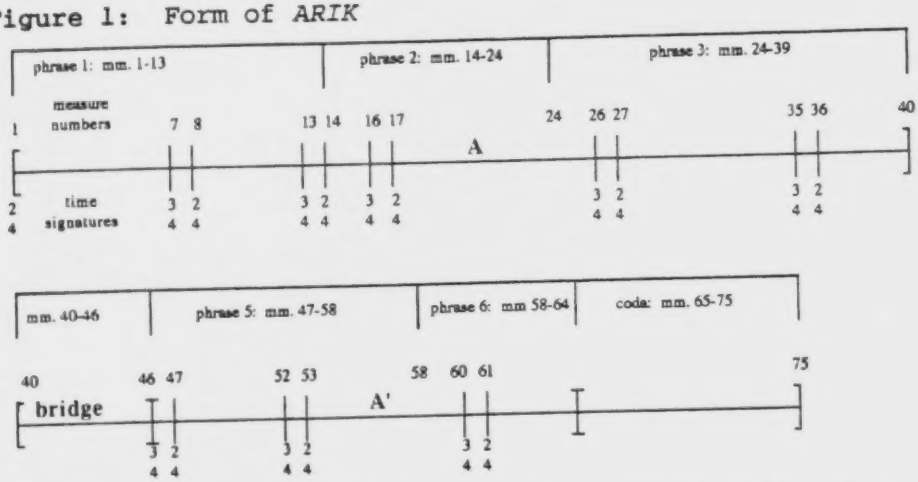
ARIK portrays constantly changing moods in a dazzling array of virtuosic display, capricious gestures and aggressive attacks. Therefore I find *ARIK* gratifying to play and have observed that it often leaves the audience spellbound. The performer must constantly change moods instantly from the most aggressive to the most capricious--a great challenge given that the movement is only three minutes long. In a microcosm *ARIK* portrays the same emotions of passion, lyricism and anger as the Liszt *B Minor Sonata* does in its macrocosm of thirty minutes length. Whereas Liszt carefully prepares the listener for mood shifts *ARIK* deals with "fragments." This movement is similar to compositions by Anton Webern, such as his *Piano Variations*, known for the richness of their expression, in spite of their brevity.

One of the primary ways to communicate is through dialogue. Dialogue can take the form of questions and answers. A question

can be posed as a dissonance, with the voice rising, and an answer can respond with consonance, with the voice descending. In this movement it is the recognition and empathetic execution of contrasting elements (the dialectic) of dissonance/consonance, tension/resolution and/or loud/soft, that makes a successful performance.

The structure of *ARIK* is divided into two large sections (A, A') each containing three large phrases. A short coda ends the movement. Figure 1 represents the form of the movement and its changing meters.[13]

Figure 1: Form of *ARIK*



There are five identifiable shapes or motives which are contained in this movement.[14] Some of these are structural and others are dialectical; in the latter case they respond to or argue with each other. Phrasing is not easy to determine but the

---

[13]The figures throughout this essay are graphs which represent the structure of the movements in real time.

[14]My use of the term "shape" embodies the concept of direction. This term is problematic, however, since contour and direction are not necessarily synonymous with the motives these "shapes" portray. Therefore the word motive is used in a transient rather than in a literal sense.

motives behave in certain ways that embody personalities or moods which confirm the impression of dialectic in this movement. These shapes or motives are each briefly explained below with an example:[15]

α Motive, measures 1-2

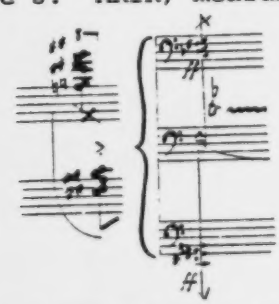
A movement from bottom to top often with shortened note values creating a rhythmic accelerando

Example 2: *ARIK*, measures 1-2

β Motive, measures 4-5

Cluster chords, often found in a high to low registral relationship

Example 3: *ARIK*, measures 4-5



ψ Motive, measure 15

Trills

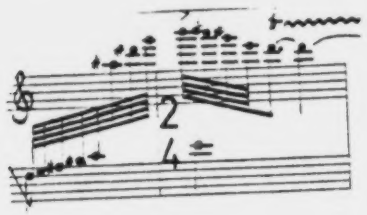
Example 4: *ARIK*, measure 15

[15]In the subsequent analysis the motives will be indicated by their Greek codes, for example |α| represents the first motive.

ξ Motive, measures 7-8

A flourish glissando-like sonority with varying contours

Example 5: *ARIK*, measures 7-8



ῶ Motive, measure 12

Short notes

Example 6: *ARIK*, measure 12

Part One: measures 1-40

-phrase one: measures 1-14

The piece begins with an upward accelerated drive of superimposed major second dyads |α| in measures 1-4, which seem to pose a question. These dyads contain the entire 12-tone collection. The static-sound sonority following |α| is eventually responded to by two widely-spaced and descending crashing clusters |β| measures 4-5, which give birth to a salient feature of the movement, a trill |ψ|. Four notes are projected and embellished by trills: C3 in measure 5, A#3 at the end of measure 6, F4 in the middle of measure 7 and D6 at the end of measure 8.[16] Between measures 7 and 8 the first flourish |ξ| occurs. This flourish, however, is

[16]The system of pitch designation I am using is the standard used by the Acoustical Society of America.

secondary to the four-note linear representation (0247) which has been projected by the notes C3, A#3, F4 and D6.[17] In measures 9-10 |α| occurs with the rhythmic structure reversed, faster to slower. The broken trichord (016) in the left hand of measure 9 is heard but is quickly absorbed by the collective sonority (0124679) which permeates all of measures 9 and 10.[18] It is important that the sound of the broken trichord (016) in measure 9 is not completely lost. By playing the right hand notes in measure 10 slowly and softly as the marking "held back" might suggest, the trichord will remain audible. The first appearance of |ω̃| is heard in measure 12 after the static sound sonority measure 11.[19] Motive |ω̃| contrasts with the other motives and is filled with humor and frivolity. It begins in measure 12 and is expanded to the end of measure 13. All five motives have been introduced in these opening measures.

Since much of the rhythm sounds unmeasured in this movement, it is essential to respect the rhythmic values and use the suggested metronome mark of 60 per quarter note as a unit for subdividing the rhythm in complex passages. Measures 5-7 provide a good

---

[17]I am using both "user-friendly" language and more technical descriptions of chords. The technical descriptions will usually be enclosed in parentheses. Fisher refers to interval-class sets in his opening statement: *Technically, the work is based on a specific interval-class set introduced in the first movement and explored thoroughly throughout the work.* Interval-class sets are a way of identifying a particular collection of notes. For example pitches Bb, E and A, stated in the left hand of m. 9, can be converted to pitch-class integers. If pitch C represents 0 then pitch Bb represents 10. The collection of the pitches Bb, E and A can be converted to 10, 4, 9. By reducing this collection of integers to their smallest configuration we end up with (016). The trichord (016) is the specific interval-class Fisher refers to.

[18]Of six possible permutations of the trichord (016) two permutations are visibly and aurally recognizable as a perfect 4th with a tritone on top and as a tritone with a perfect 4th on top.

[19]These types of "stalled motions" are prominent in and integral to the drama of the work; they signify points of relaxation.

example. The time signature for measures 5 and 6 is 2/4; it is important that the pulse be steady so that the listener hears the A#3 at the end of measure 6 coming in just before the downbeat of measure 7. The sixteenth-note value suggests that the performer subdivide the pulse into groups of 4 and that the A#3 appear on the last subdivision of the second beat of measure 6. By contrast measure 7 is in 3/4 time with the subdivision of the pulse changed to three. The pulse remains steady but the subdivision changes. This gives the effect of a slight slowing down. Like the A#3, at the end of measure 6, the flourish $|\xi|$ arrives on the last subdivision of measure 7.[20] Playing in such a strict way provides the performer with a sense of rhythmic control which is immediately communicated to the audience.[21]

-phrase 2: measures 14-24

The second phrase begins with a variation of $|\alpha|$, giving rise to $|\psi|$ in which the pitches D6 and Eb6 are recalled from measures 8 and 9. This is immediately followed by $|\xi|$ in measure 16 which is an anacrusis to $|\alpha|$, recalled in a higher register and with more force than its first appearance in measure 1. Here the upper limit of the keyboard is boldly announced on the dyad Bb7 and C8 in the middle of measure 17. Motive $|\beta|$ follows after the ensuing static sonority with two chord clusters in the high register of the piano in the middle of measure 19. Motive $|\tilde{\omega}|$ comments frivolously while $|\beta|$ reappears with greater vengeance than before in measure 21. *ARIK* seems to defy the calculation of consonant

---

[20]Pitch D5 which begins this flourish should be notated as an eighth note rather than as a quarter.

[21]Appendix I illuminates this discussion by the marking of the subdivisions of the pulse.

and dissonant relationships. Rather, the music is reactive and unpredictable. The trill in measure 22 |ψ| is a bridge and point of repose. It seems to enter like a referee or a mediator, followed in measure 23 by |ξ|, a flourish, which seems to prolong the pitch of the first note of the trill, E4, and dissipates the intensity.

ARIK is about dialectic, the word being taken from the composer's program notes. According to the Oxford Dictionary, dialectic is "the art of discussion or debate" or "the art of reasoning or disputation by questions and answer." The first statement |α| is pivotal in this context and reappears at the beginning of each of the three phrases in part one. In each of the three phrases |α| increases in intensity.

-phrase 3: measures 24-40

The dyad Eb3 and F3 elides phrases 2 and 3 and resolves the tension from the previous E4. Motive |α| makes a "desperate" argument in the middle of measure 24. In order to portray this in a performance I suggest beginning the phrase very quietly, gradually building speed and volume to the climax in measure 27. The cluster chords |β| in measure 28 can be played with great ostentation. Measure 29 seems to suggest to the pianist and listener a wonderful and humorous irony. The bottom notes of the piano |β| are played in measure 29 immediately followed by |ω̃| subito pp. Motive |ω̃| is inaudible unless the bottom cluster chord is played quietly.[22] I suggest that the performer take a

---

22Beethoven's loud and soft contrasts especially those marked with a *fp* designation are brought to mind.

little extra time so that the bottom notes can be heard more clearly. As before, the trill |ψ| with a |ξ| upbeat immediately follows. The trill is prolonged in measure 30 suggesting the announcement of a change of scene. In measure 31 |ξ| is transformed. Instead of being wildly frantic it is more relaxed, filled with the trichordal (016) permutations.

Measures 29-39 contain some of the most beautiful music heard in this entire work. The section (measures 29-39) shifts the mood from one of extreme agitation and anger to one of the most poignant beauty. The pianist has wonderful opportunities to color the notes with pedal and has almost an entire page to relax and release the tension that had pervaded the piece to this point.

There are a number of salient features in part one of *ARIK* which lend focus to the phrase structures. One obvious feature is the use of high notes. For example, the chromatic ascent from D6 to A7 takes thirty measures to accomplish. Pitch D6, initially heard in measure 8, rises to D#7 at the end of measure 32. While briefly descending to D7 at the end of measure 35 it rises chromatically to F#7 in measure 36 concluding with an ascent to A7 at the end of measure 38.[23] Therefore a single chromatic macrocosm heard in the upper part of the piano is developed from the opening motive |α| which began this piece. One also should consider long-range voice-leading which help orient the performer and listener. For example, pitch E4 is prolonged in measure 22;

---

[23]There appears to be a misprint in the score in measure 36. The indicated A#7 should be F#7.

phrase three resolves this pitch with pitch Eb3 in the middle of measure 24. As a parallel situation Eb 3 resolves to pitch D6 in measure 30.

Part two: measures 40-75

-phrase 4: bridge, measures 40-47

Pitches F7 and A7, heard at the end of part one, in measure 39 are prominent at the beginning of part two. This dyad represents the highest registral boundary until near the end of the movement. In measures 40-42 a small synthesis takes place; the upward drive of $|\alpha|$ is present in these measures but the shape of motive $|\xi|$ pervades the three ascents to F7/A7 in measures 40-43. The entire bridge section is a delight to play and to listen to. The continual upward gestures give this section a feeling of lightheartedness and joviality as the $|\xi|$ motive is expanded and developed providing a dialectic contrast. It is helpful if the performer strongly feels the 2/4 pulse in measures 40-45. The three pulses of measure 46 are clearly subdivided by the composer into five sixteenth notes each. The performer should closely adhere to this guideline of rhythmical subdivision so the pulse remains constant. This measure is physically difficult to play; the arm must be agile to negotiate the leaps. The use of pitches F7/A7 span measures 40-45. They move down a whole tone to Eb7/G7 before descending to Db6/F6 in measure 46. These pitches are perceived as a disjointed melodic structure which can be thought of, in Schenkerian terms, as a middleground level. This means that one must look over several lines of music to analyze

the voice connections which are not immediately apparent to the ear.

-phrase 5: measures 47-58

Recapitulation begins in the middle of measure 47 with the ascent of |α| from the lower register of the piano; the motive is clearly recognizable. It quickly ascends and dwells on the vertical realization of the dyads, which are a literal representation of the opening, in which 12 pitches simultaneously sound as the pianist plays the *ff* cluster chords with full force and agitation. The ascent continues towards a cluster chord on the down beat of measure 51. Another ascent is immediately stated in microcosm in measure 51, beats 2-5 of the 8th note quintuplet spanning a broad range of the keyboard. Therefore, motive |α| is expanded to five measures (measures 47-51). It appears as if the recapitulation is an augmented repetition of the material which began this piece. The cluster chords |β| are followed by the trill |ψ| but the momentum immediately decreases, punctured by three aggressive cluster chords, heard in both the *pp* dynamics and the direction of the phrase which descends in measures 53-55.

Measures 55-57 recall the frivolity of |ω̃|. These measures, although light in articulation, are two separate melodic lines in dialogue with each other in intricate two-part counterpoint. They are among the most technically challenging in this movement. In measure 55 both voices move simultaneously in contrary motion but in measures 56 and 57 the two voices continue in similar motion. In order to distinguish these two voices I suggest that

the performer clearly play the staccato and legato articulations given in measure 57. It is difficult to execute the 5 against 6, 5 against 7 in measure 56 moving to 5 against 8 in measure 57 without rushing. It is advisable to practise with the metronome one pulse at a time alternating hands several times in succession, and only then moving on to the next pulse.

At the beginning of measure 58, Ab4 and C5 elide phrases five and six.

phrase 6: measures 58-65

Notes Ab4 and C5 begin phrase six and are immediately followed by an upward flourish $|\xi|$ to a trill $|\psi|$ whose pitch D6 (as stated above) is central to the composition of this movement. In measures 59 and 60 the last "peels of laughter" are heard, metaphorically speaking $|\omega|$. The primary purpose of measures 61-63 is to give the impression of slowing down the tempo. The four pitches, dyads B5/C#6 and C4/E4, are played and held until they are barely audible in measures 61-64.

coda: measures 65-75

The last ascent in measures 65 and 66 is very slow. The notes Eb4, A5 and G#6 are a linear representation of a permutation of the trichord (016). Pitch G#6 is the enharmonic equivalent of Ab6. The Ab7 is the lower member of dyad Ab7/C8 which is structurally significant. This dyad, heard as the last constituent of this ascent in measure 67, represents the upper limit of the keyboard, and is heard also framing measures 58-75.

C8, the upper pitch of this dyad, is also heard as the registral climax of part one in measure 17. The pace in measures 67-75 is extremely slow and encompasses four different sounds. The crowning dyad Ab7/C8 has been discussed. The identity of the two middle sonorities only becomes clear in its repetition in measure 71. The trichord (016) is notated on the second staff, a tetrachord (0146) is notated on the first staff. The piece ends with another tetrachord (0123), on the bottom two staves.

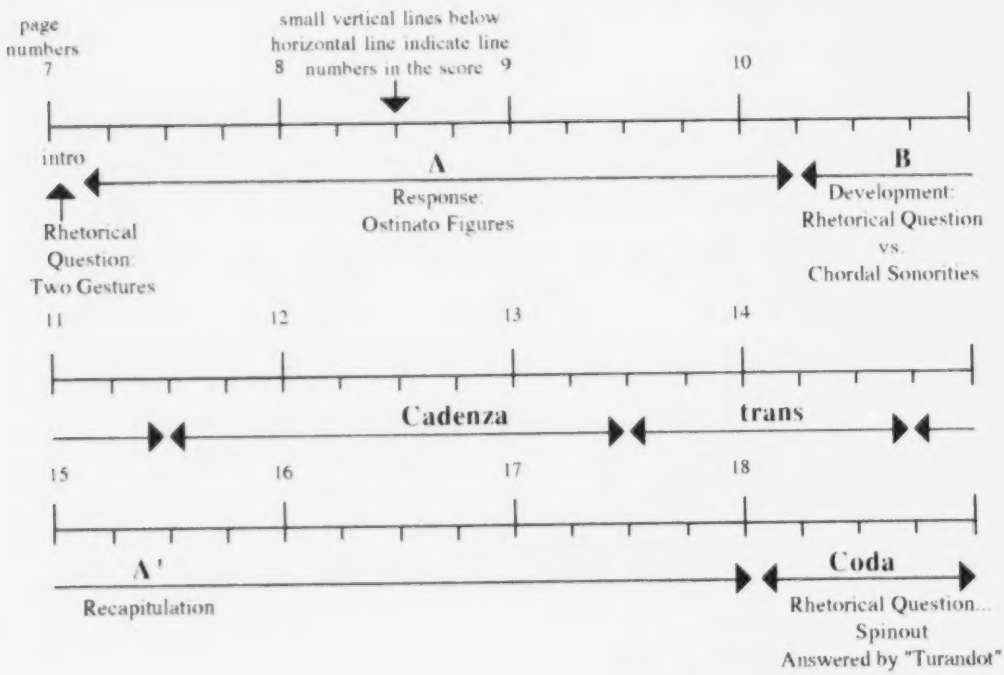
In conclusion, *ARIK* is a major musical and technical challenge for pianists. The emotionally-charged and highly-volatile mood changes coupled with the extreme brevity of this movement present considerable demands to performers and listeners.

ii) *REMINISCENCES de TURANDOT*

> *REMINISCENCES de TURANDOT* has more to do with the ordering of harmonic sonority than the familiar themes of Puccini's masterpiece. The ordering process itself, however, gives rise to harmonic types that are strongly reminiscent of the magnificent open harmonies of Turandot. Only the last breathless gesture of the movement is a literal quote...one of the best beloved phrases ever written, though presented here in a context that could not be more radically removed from the lush environs of Turandot.

In this movement there is a feeling of timelessness expressed in the absence of time signatures and barlines. Durations of selected sonorities are indicated by square-bracketed fermata with the number of seconds indicated above them. Broadly contrasting dynamics, cluster chords, use of the extreme ranges of the piano, and pedal coloration give this movement an exotic quality which alludes to the sounds of *Turandot* while avoiding literal reference or paraphrase. Figure 2 represents the form of the movement.

Figure 2: Form of *REMINISCENCES OF TURANDOT*



The form of this movement is an ABA structure with a short coda. Each section will be briefly discussed.

A: Page 7-Page 10, end of Line 1

The movement begins with a short musical gesture, repeated after a brief pause. The gesture, indicated on the diagram as "Rhetorical Question," is composed of minor seconds and a tritone; the last three notes form the trichord (016). The minor seconds encompass the first six notes of a chromatic scale; the upper note of this gesture, E6, frames the bottom E#5, a diminished octave, whose inversion is yet another minor second. This diminished octave is an important structural element heard several times in this movement. These gestures are immediately followed by two basic broken chord sonorities in form of waves of eight notes superimposed in a ratio of 5:8. This 5:8 rhythmic pairing within the pulse (pulse equals 66 on the metronome) is mirrored in the large phrase structure. After eight pulses of the ostinato figure, the cycle of the right hand melodic groups repeats. This cycle occurs five times with the last one interrupted by four incomplete phrases separated by pauses.

The performer has the difficult task of conveying the rhythmic structure of the left hand, which works with the pulse, and the changing structure of the right hand, which works against it. The difficulty increases when the hands are completely interlocked as they are in the third phrase (page 8, line two, third pulse to line three, third pulse). I suggest that the performer experiment with different articulations to make this and similar phrases clear. For example one could play the right hand staccato and the left hand legato for clarity. Another performance challenge is conveying the cross rhythms occurring

between the hands, indicated by the double-stemmed notes; they go against the rhythmic flow of the steady pulse in the left hand. The double-stemmed notes demand voice leading and should be emphasized. The overall musical result should be one of timelessness and relaxation.

B/Section: Page 10, line 2 to page 14, end of line 3

This section of the larger ABA structure of this movement is in three parts that could be characterized as development, cadenza and transition.

Development: Page 10, line 2 to page 11, end of line 2

The section referred to as development begins softly with a rolled chord in the upper registers of the piano extended by a fermata to a duration of seven seconds. The pause is followed by two triple-*forte* sonorities in open fifths, and continued by a longer pause of ten seconds. These open fifth sonorities, found throughout this section, remind the listener "of the magnificent open harmonies of Turandot."[24] The opening motive, "Rhetorical Question," follows, and, after a brief pause is molded into a longer phrase which rapidly ascends to the top of the piano's register. The extreme registers of the piano's range are framed, at the beginning and end of the bottom of page ten, with two *pianissimo* chords. The development section concludes at the end of line 2, page 11, with slow, sustained, chords in the upper register of the piano.

---

[24]This quotation is taken from the unpublished program notes.

The pianist has many challenges in this section. The durations of the various pauses are suggested but depend on the dynamic marking and the type of piano used. For example, the chords on the second line of page 11 disappear quickly because of their high range and triple *piano* dynamic marking. Rather than indicating duration with seconds, the composer instructs the performer to hold the chord until it is barely audible before striking the next chord. It is helpful to use ascendant voicing here.[25] The contrasts in this section are of range, dynamics and tapered sound; the pedal can be used very effectively to contribute to their success.[26] For example, in the last two chords of page 10, the dynamic markings and change of tonality can be enhanced by letting the first chord melt into the second by releasing the pedal slowly after playing the second chord.

Cadenza: Page 11, line 3 to page 13, middle of line 3

The cadenza is not necessarily a structural element of the movement.[27] The material of this cadenza is taken from the opening motive, lengthened in a way similar to the procedure used in the middle lines of the development on page 10. The end of this section of the cadenza occurs in the middle of the third

---

[25]This term used in connection with organ voicing where the upper notes are voiced louder so that a singing tone results when chords are played. For the pianist a gradual increase in loudness for each note from the bottom to the top of the chord will produce this type of voicing.

[26]In order to achieve varied color effects the composer suggests numerous pedalings. Many of the pedal indications in this movement cannot be effectively carried out on the grand piano since they were conceived with an upright piano in mind. In a conversation with Fisher he suggested that the performer use artistic license and go beyond the composer's suggestions in using the pedal in such a way which effectively maximizes color effects.

[27]The term "structural" refers to a formal device. The cadenza could be left out without seriously affecting the form. By way of comparison one can draw a parallel here between cadenzas in concerto movements of classical concertos where the cadenza, from a formal aspect, delays the resolution of the Dominant chord.

line of page 13 with the two repeated open sonorities (suggesting B minor) which also began the development.

This section of the development calls for extreme virtuosity and is most effective when played as fast as possible. One of the many technical challenges of the cadenza is the necessity of very quick arm movements. Please see Appendix II where fingerings and circles designating hand position are shown.

The term "hand position" may be one which is not familiar. Matthay says the following:

> The first and main point, is to recognize that all fingering consists of groups of fingers lying upon groups of notes--groups forming either complete or incomplete sets of five-finger positions on the keyboard.[28]

Notes are enclosed in circles since the notes are perceived and to be played as units rather than as single entities. In addition, enclosing hand positions in circles makes it easier to see them in groups and to play them in block chords. By hearing these units in block chords and by feeling the block chords under the fingers, the cadenza is easier to memorize.
The following suggestions are made to facilitate the learning of this passage:

---

[28]Tobias Matthay, *Muscular Relaxation Studies*, (London: Bosworth, 1912), p.135.

1. Play the entire passage as block chords. The overall tempo may be slow but the preparation of each hand position should occur immediately upon playing the previous hand position. Increase the tempo slightly each time. If possible, memorize the block chords. To facilitate the memorization process it may help to imagine the sequence of the chords as well as the physical reality of playing them. Once this has been mastered, the next step is easier.

2. Play the passage as written. It is helpful to imagine the shape of the hand as it will correspond to the hand positions of step one.

3. Experiment with different touches. For example, pulling the fingers towards the palm of the hand is an effective way of working towards clarity and an effective way of strengthening the fingers. The maximum sound can also be achieved by using this method. As in all exercises one must be careful not to overextend any muscle groups. Another effective practising touch is lifting the fingers high. The fingers must, however, be strong so that they can support the weight of the arm through various weight transfers. For example, when executing a crescendo the weight on the fingers is initially small but increases with the acceleration of the key descent. The greater the weight combined with faster key descent, the louder the sound will be. The use of arm rotation is an excellent technique to facilitate the high speed playing of each group [under one hand position].

4. Practice the short groups within the circles quickly and the large groups within the circle slowly. There is a tendency to rush the larger groups of notes contained within the circles; this method of practicing counteracts this.

This passage is challenging but rewarding to play. In addition to the thrill of playing "on the edge" (as fast as possible), the performer has wonderful opportunities to create various dynamic shadings within the forte range.

Transition: Page 13, middle, line 3 to page 14, end of line 3

Following the main portion of the cadenza, and the last two open sonorities, a conclusion of transitional character appears. Its savage clusters in triple *forte* are interrupted by a violent tremolo and end with a cluster at the bottom of the piano register in the middle of line one page 14. A hollow D minor sonority begins the next phrase with a dynamic marking of quadruple *forte* and the unorthodox designation "wild". The material here is reminiscent of the opening but is placed in a different register.

Recapitulation: Page 14, end of line 3 to page 18, line one, end of the first 10-second pause

This section is similar to Section A, but also differs in a few important respects. The main musical difference is that the climax at the top of page 17 is significantly longer than in the first section. This section is also physically different to play. The notation indicates that the figurative pattern originally executed by the left hand is now allotted to the right and vice versa. Here the right hand plays 8 notes per pulse whereas the left hand had played 8 notes per pulse in Section A.

This section is uncomfortable to play as written. It is easier to reverse the hands so that the rhythmic ratio, 5:8 right/left, is the same as in the beginning. If one reverses the hands long arms are a necessity since there are two passages in this section where extremes of the keyboard are exploited. The first occurs on page 16 in the second group of the first line. The left hand has to play D6 while the right hand, almost three octaves lower, plays F3. The second example occurs on the last group of the third line on page 16 where the left hand plays G6 and the right hand plays A3. The problem with the second example is that the extreme stretch occurs for a longer time and follows the first stretch. It is not advisable to practise these passages in the usual manner. In fact, it is dangerous and might be physically harmful. It is suggested that one practise the arm stretches away from the piano. Before stretching the arms in opposite directions it is suggested that one stretch each arm separately, gradually using both arms. Only after this has been practised

extensively should one attempt to play this section. These two passages are perhaps the reason why the composer exchanged the patterns in the first place.

Coda: Page 18, line 1 after the first 10-sec. pause to the end of line 3

The coda begins by recalling the double statement of the musical gesture opening the movement. This time the two fermatas are specified and extended to five seconds each. A frenzy of activity occurs reminiscent of the cadenza, however now the phrase catapults to the highest note of the piano. The pianist literally hammers away on the [high] C8 while the famous theme from *Turandot* is quoted in the highest octave of the piano. This is the epitomy of persiflage, since no tenor or coloratura soprano could possibly sing this high.

iii) *THERE IS MY PEOPLE SLEEPING*

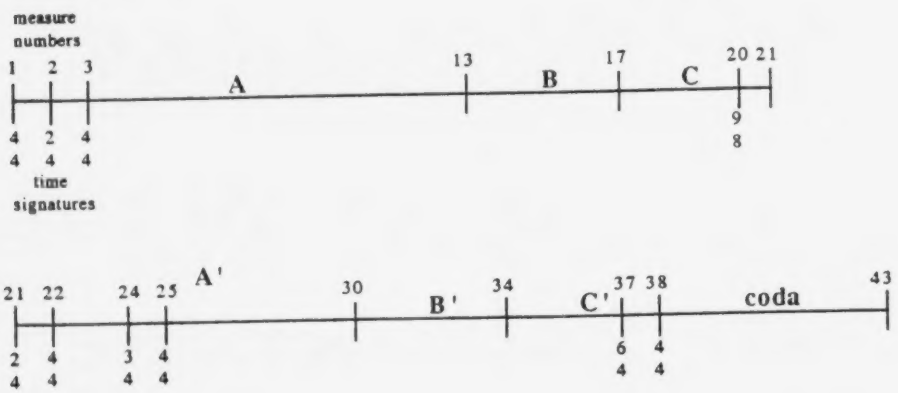
in memory of Sarain Stump

> Sarain Stump was an artist and a poet and a native North American. His eloquent book, *THERE IS MY PEOPLE SLEEPING* suggested for me a new understanding of the art of narrative. More importantly, it deepened and profoundly changed the notion of "My People" from the ethnocentric to the sacred. Like Sarain's work, this piece is a narrative composed of a series of pictures, each with its own poetic reflection. The "pictures" are here presented as the successive phrases of an old Jewish folk tune followed by commentary.

The music of *THERE IS MY PEOPLE SLEEPING* is the most personal and powerful movement within *SIX FANTASY PIECES.* It is dangerous to read a composer's thoughts into a composition unless those thoughts are immediately obvious, but Fisher's statement from the program notes "...suggested for me a new understanding of the art of narrative," gives performers and analysts a window for speculating. Two spiritualities are interwoven in this movement: Jewish and Native. "My people," representing Jewish spirituality is heard in the old Jewish folk tune; "My people" representing Native spirituality is heard in the abstract sonorities.[29]

Figure 3 represents the form of the movement and its changing meters.

Figure 3: Form of *THERE IS MY PEOPLE SLEEPING*



THERE IS MY PEOPLE SLEEPING is binary in form, with three distinct musical ideas (A,B,C) within each of the two sections [of the binary form] followed by a short coda.

---

[29]Alfred Fisher told me he worked as an "Indian" guide in the Northwest Territories during one summer.

Part One A(measures 1-13); B(measures 13-17); C (measures 17-20)

A(measures 1-13)

In measure one, set (0134679), the opening sonority is stated in contrary motion. After the sound of this sonority disappears, two (0126) sets are immediately projected in with different metrical values, the left hand being a transposition of the pitch classes in the right hand. Embedded in these (0126) sets is the now familiar (016) set which is central to the work. These sonorities disappear, allowing both the performer and listener to reflect on them. The left hand then begins an ascent, in measure 4, making use of (016) sets. Almost immediately the right hand joins the ascent with much quicker note values making use of sets (016) and (0246) which form the a composite (0135679) set. Pitch E6 in measure 6 is a point of repose which leads to the beginning of the Jewish folk tune. In the first phrase of the folk tune only four pitches are heard: E6, A6, D6 and C6. Accompanying the metric melody, the left hand projects three descending D minor sonorities with a single low Db1 occurring before the final cadential D-minor sonority. It is at the point, when the Db enters, that the highest and lowest registers of the piano are heard.

The quotation from the Jewish folk song is heard only once, and spans both parts of the form as illustrated in example 7:

Example 7: *THERE IS MY PEOPLE SLEEPING*
measures 6-12, 23-29 and 41-43

The music in this movement is extremely slow as designated by the metronome marking 60 beats per quarter note. It is a challenge for the performer to sustain the long phrases. The first measure is a musical gesture which asks a question while measures two and three constitute a response to the first measure. Measures 4 to 12 are to be played as one long phrase. This is difficult because many of the notes are in the extreme high registers. It is important to let them speak without being too soft.

B(measures 13-17)

These measures are unsettling and shocking as the mood changes from peaceful to angry. Set (0134679) now occurs as a solid sonority that requires the pianist to relentlessly hammer out the composite sound. The challenge is to follow the composer's instructions and make the composite sound *ad libitum* until it subsides towards the *niente*. This can be done by keeping the tempo steady and by "playing into" or matching the sound of the decreasing sonority of each previous chord. The impression created by measure 16, in which the composer indicates time with

seconds, is one of continued repetition even though the pianist is no longer repeating the sonority. This phantom chord seems to depict infinity. This impression is enhanced when one depresses the third pedal as the composer indicates in measure 15.

C (measures 17-21)

Measure 17 forcefully recalls the right hand of measure 6 and the left hand of measure 7 at lightning speed. After the sound disappears the left hand continues by recalling material from measure 4, reversed in a descending motive. The motive recalls the (0135679) sonority of measure 4 transposed.

Part Two

A'(measures 21-30), B'(measures 30-34), C(measures 34-41), coda(measures 41-43)

The sonority, set (0134679), which opens part two (measure 21) is identical to the opening sonority of part one, a reminiscence or reflection. One could imagine a different approach to playing this chord than the identical sonority in part one, such as, using a slower key descent or by accelerating this chord. The last half of measure 21 increases in agitation with the overlap of the sonorities of set (0134679) and its transposition, unlike the separation of the sounds in part one. The agitation continues to measure 23. Comparing the end of measure 22 to the end of measure 3 reveals significant differences which should be brought out in performance. Pitch B4 is lengthened in measure 22 and decays into pitch Bb4 at the beginning of measure 23. No similar situation exists in measure 3. In performance one should

crescendo to pitch B4 which sets up the tension of this note before it resolves to Bb4. Likewise, pitch G#3 in measure 22 decays into pitch G3.[30]. Measure 23 is also compressed when compared to the leisurely climb in measures 4-6 in part one. The last note of measure 23, E7, is the beginning of the second phrase of the Jewish folk tune, which uses only four pitches: E7, C#7, F#7 and D#7. In measure 27 the wide keyboard span is physically felt by the performer and aurally perceived as expansive by the listener as the notes F#7 and Bb are played. As the expanse contracts in the descending notes of the phrase F#7, E7, D#7, C#7, measures 27-29, the agitation dissipates. The plaintive, minor quality of the phrase and the alteration of the original melody create an aura of anxious anticipation.

B' (measures 30-34)

The sonority, set (013479) which is two superimposed (016) sets, shocks the listener again (compare measure 13). At this register in the piano the sonority sounds like a gong, perhaps a summoning gong. It is uncomfortable and frightening. The pianist should play with force and anger, voicing towards the thumbs to bring out the dark character in this chord.

C (measures 34-41)

In measure 34 the reverse of measure 17 occurs. The piano snarls as the lower C#1 is aggressively struck. It is difficult to play the next few measures because the sounds of the lower notes are still ringing. It is helpful to lift the pedal slowly to the

---

[30]The reader is encouraged to compare these sections by playing them at the piano to receive the full benefit of this discussion.

point where the left hand notes in measure 35 can be heard; most of the sound of the C#1 will have disappeared by this time. The material following in measures 36-37 is similar to measures 19-20. Pitch B3, the first pitch in the right hand of measure 36 is incorrect; it should read A3 to correspond with set (016), as can be seen by comparing the pitches in the analogous passage, measure 19, right hand. The left hand projects successive (016) tri-chords from measures 34-37, which leads to measure 38 in which the rolled (0134679) sonority, heard for the third time in the piece, seems to awaken the listener and performer as if from a nightmare.

Coda (measures 41-43)

After the sound dies away, the notes of the second half of the first strain of the Jewish folk song are recalled. The four notes which were heard at the end of phrase one with a low Db1 in the bass in measures 10-11 are now heard without the Db1 pitch.

The emotions conveyed in *There Is My People Sleeping* are profound. I speculate that this piece is about the suffering, anger but also the hope that North American Natives and Jewish Peoples had to endure and continue to endure throughout history. The coda has a calming effect on the performer and listener. In a performance it has to be presented as if a benediction were being pronounced.

iv) *AN ETUDE OF CHOPIN*

The idea of "piano music" seems almost inseparable from the name and music of Chopin. *AN ETUDE OF CHOPIN* reflects the dazzling transparency and brilliantly "right" proportions of a specific Chopin work. In a world that continues to adore Chopin, there should be little doubt about the specific model for this movement.

AN ETUDE OF CHOPIN is an etude of Fisher which has some common features with the Chopin *Etude in F minor, opus 25 no. 2.* The time signature of Fisher's *Etude* is similar to Chopin's and the two etudes share a similar rhythmic distribution between the hands. In the Chopin *Etude* the left hand plays two triplets per measure while the right hand plays four smaller groups of triplets against the left hand.

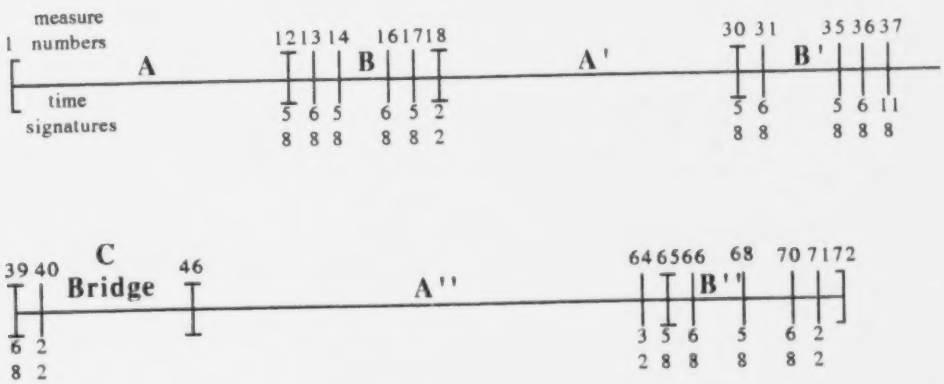
Example 8: Chopin, *Etude in F minor, Op. 25 no. 2,* measure 1

Instead of playing two groups of triplets against one in the left hand, the Fisher etude requires that five notes be played in the right hand against the triplet subdivision in the left hand. The rhythmic complexity of the Fisher composition makes it more difficult to play than Chopin's *Etude.*

Example 9: *AN ETUDE OF CHOPIN* measures 1-2

In a discussion with the composer about the tempo of this piece, he agreed that the metronome marking of 60 to a half note is rather slow. Like the Chopin *Etude*, it flows better at a quicker tempo--80 to a quarter note. The length of both etudes is similar; the Fisher *Etude* is 72 measures compared to the Chopin *Etude* which is 69 measures. Both etudes have recurring themes but the form is quite different. The Chopin is through composed while the Fisher is sectional. Figure 4 represents the form of the movement and its changing meters.

Figure 4: Form of *AN ETUDE OF CHOPIN*



The form is a rondo. The returning A sections have a common time signature. The B and C sections do not have common time signatures and contain more rhythmic irregularity of movement

than the A sections. The changing time signatures correlate to structural elements.

The sonorities in *AN ETUDE OF CHOPIN* are unique and carefully constructed. There are particular chord formations within this piece which control the form and provide the listener and performer with recognizable sonorities. The functions of these chords are comparable to the functions of dominant and tonic chords in tonal music which control tension and resolution, and aspects of form.

The most important sonorities will be named using their pitch class equivalencies. These have been identified by both aural and analytical means. Recognizable pitches, chords or motives occur, and it is helpful to identify their sets. For example, pitches C, E and G belong to the set class (037). Aural perception is an insufficient tool to analyze sets since some inversions of sets do not sound like their transformations. For example, set (037) sounds like a major chord while the mirror inversion is a minor chord C, Ab, F (descending).[31] It is necessary to determine a rationale for segmenting the piece for set analysis. This is not difficult in *AN ETUDE OF CHOPIN* since the music is easily grouped into sets. Most of the sets in the right hand are five-note sets; most of the sets in the left hand are three-note sets. Most of these are not solid chords, yet

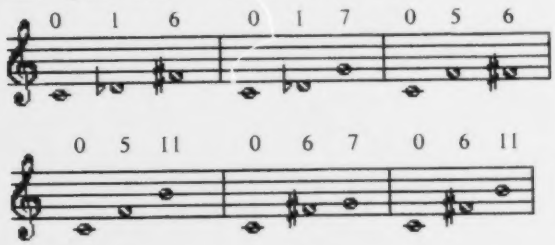
[31]The analysis of a piece of 20th century music using only set names, is even more problematic than in tonal music. It is important to recognize that the C major/C minor set (037) example is not the same chord form an aural point of view even though from a theoretical point of view it is. In order for meaningful analysis to take place, at least from an aural and performance point of view, one must analyze recognizable sonorities within identical sets.

they are heard as solid entities. For example, a broken C major triad sounds like C major.

Three sets are significant in this piece and are interrelated. They are sets (016), (0147) and (01457). Sets (0147) and (01457) include set (016) as a subset. In the case of set (0147), set (016) is clearly audible as a subset. This is not the case with set (01457).

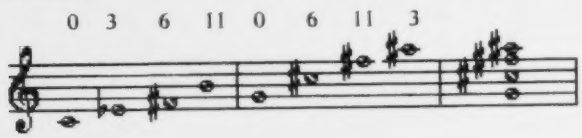
Set (016) can be heard in the following six formations, beginning with the most compact examples:

Example 10: (016) permutations



Set (0147) most often occurs with the following note configuration.

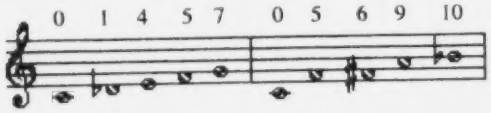
Example 11: (0147) selected permutations



It is frequently heard with the interval spacing in measure 2: Tritone, Perfect fourth, Major third. In this formation, the set (016) is easy to recognize audibly.

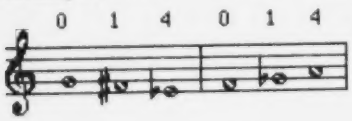
Set (01457) is also an important chord formation which occurs at pivotal points in this piece. Two configurations are shown below:

Example 12: (01457) selected permutations



Another important compositional chord is set (014) which is frequently heard in the left hand in the following two configurations:

Example 13: (014) selected permutations



The last important audibly recognizable sonorities are the dyads such as are found in the left hand of measures 12 and 13.

A (measures 1-12)

The right hand plays set (01457) as the left hand plays set (014) at the beginning of measure 1. Measures 1-4 easily divide into antecedent/consequent construction.[32] Fisher's phrase markings confirm this. Measure 4 begins with a transposition of set (01457) in the right hand which is the beginning of a new phrase. This long phrase, measures 5-11, is divided into three sub-

[32]Antecedent/consequent is here related to question and answer or tension and resolution or relaxation.

phrases or sections, 5+3+6 (according to the half-note pulse), defined by the phrasing and confirmed aurally.

B (measures 12-18)

This section is erratic and jolts the listener out of the regular 5/3 distribution of section A. In section B the changes in time signatures create the impression of acceleration and deceleration without destroying the pulse. In measure 12 a set (016) trichord is played in the right hand followed by a set (0147) tetrachord in measure 13 (right hand) which has an embedded (016) trichord. Both these measures express a dynamic surge from *piano* to *forte*. Measures 14 and 15 provide some repose as the dynamic marking subito pianissimo, (*spp*), and the 5/8 meter, as well as the two bar phrasing would indicate. They are followed by a dynamic surge from *cresc.* to *fortissimo* over the span of two measures combined with an *accelerando* in the right hand. The *subito sforzando* dyads, in the left hand, occur for the first time and appear with each change in meter.

A' (measures 18-30)

The sets in measure 18, (01457) and (014), form an exact transposition of measure 1. The time signature remains constant and the length of this section is similar to that of section A. Set (01457) is heard in another configuration in the right hand, second beats of measures 22, 23 and 24. This configuration shares the same interval structure as shown in the diagram example 10 but sounds completely different from the opening (01457) configuration.

B' (measures 30-40)

This section bears an obvious similarity to section B since most of the material has been stated already, including the sets. In Section B', however, the proportions are much longer. The phrase-length structure, demarcated by phrase marking above the music, in section B is 1+1+2+2. In section B' the phrase-length structure is heard in groups of 1+1+3+1+1+4 pulses. This phrasing can be successfully emphasized in performance by slightly accenting the beginning of each group. The dyads do not correspond to changes of meter as they did in section B, but rather they obscure and confuse the meter, making this section volatile in character. The wide-ranging arpeggiated fragments, occurring in this section, make it difficult to maintain a steady pulse. Measure 39 is an elision providing closure to this section as well as beginning the next section. To provide more stability one can create cross accents by accenting the first and fourth notes of the right hand in the 6/8 measures.

C (measures 40-46)

This section functions as a connecting bridge and contains the loudest dynamic marking of the movement (*ff*) and recalls set (01457) in the same octave allocation as at the beginning of the movement. An ostinato is created by the repeated pattern in the right hand and is set against left hand dyads which contradicts the 2/2 meter. Measure 45 has a similar function to measure 18 in section B and to measure 39 in section B' in that it provides an elision to the next section. In contrast to the original setting the 8:5 grouping, now with the eight notes in the left

hand, has no set similarity to the corresponding section in B. It is surprising that there is no set correspondence when the aural and surface parameters are so similar.

A'' (measures 46-65)

A'' begins similarly to A and A' with sets (01457) and (014). Much of the original material is restated however, as in section B', the proportions are longer. Sections A and A' were 11 and 12 measures respectively while section A'' is extended to 18 measures.

The climax of *AN ETUDE of CHOPIN* is contained in measures 52 and 53 even though the loudest continuous section exists in section C, measures 40-45. The ostinato pattern which forms the connecting bridge in section C diffuses a potential climax. In this case the high point of the piece is not dependent on volume. In measure 54 a *subito pianissimo* occurs, a wonderful moment of surprise.

There are four phrases in this section. Phrase (a) measures 46-49 corresponds to the first four measures in section A (at the beginning of this piece). The first two measures of phrase (b), measures 50-53, correspond to the 5th and 6th measures in A departing from A in measures 52 and 53 which is the interrupted dynamic climax. Phrase (c) measures 54-57 contains the highest pitches in this movement in measure 56. Phrase (d) measures 58-64 is the longest phrase in the entire piece. A left hand

descent begins in measure 58 and as it continues through measure 60 the right hand begins in contrary motion culminating in the second half of measure 61 where the hands are at opposite extremes of the keyboard.

B'' (measures 65-72)

Section B'' is the coda. The notes spiral in continuous descending motion from measure 68 to the end of the piece. As the performer reaches the end of the keyboard the effect of the spiral creates an impression of the infinite.

In contrast to precisely indicated dynamic markings, pedal indications are absent. The expressive qualities of the piece are greatly enhanced by the use of the sustaining pedal particularly in the delicate shaping of the numerous crescendos.

The technical problem of playing 5 notes in the right hand against 3 in the left can be solved in the same way as the irregular distributions in *ARIK* and *REMINISCENCES de TURANDOT* by practising with the metronome a beat in each hand in alternation. *AN ETUDE of CHOPIN* is easier to play at a fast controlled tempo.

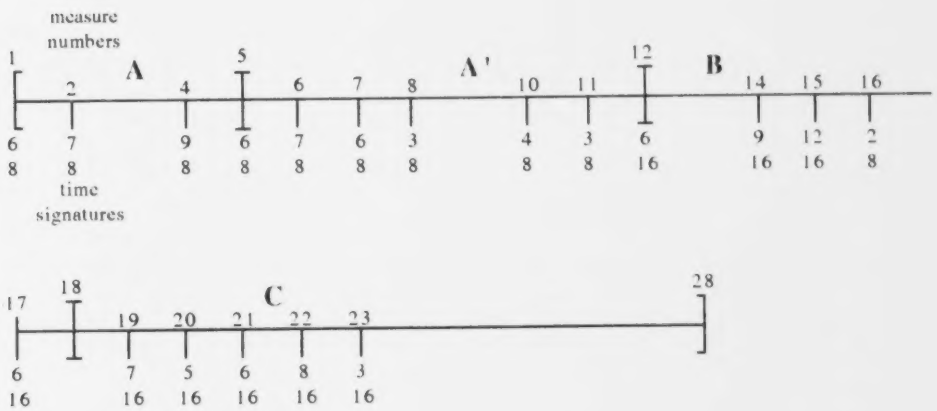
v) *QUICKSILVER*

> *QUICKSILVER* is a tightly knit motivic study bringing the intervallic basis used in the organization of the entire work to its most concentrated expression. As well, it functions as

a preparation for *FALLEN ANGEL*, the following final movement.

QUICKSILVER, is less than thirty seconds in duration. It is similar to the second movement of Anton Webern's *Piano Variations* in its brevity, humorous character and significant use of the pitch-class set (016).[33] Figure 5 represents the form of the movement and its changing meters.

Figure 5: Form of *QUICKSILVER*



The form of this piece is through-composed.

A (measures 1-5)

Two sets, set (026) in the left hand, and set (015) in the right hand, are heard at important places within the given formal structure. At A(measure 1), A'(measure 5) and C(measure 18), set (015) follows set (026). These trichords are aurally recognizable. In measure 2, two solid set (016) trichords are

[33]Webern once referred to the second movement of his variations as being modeled on a Bach *Badinerie*. Webern exploits set (016) as part of a 12-tone row whereas the (016) set in Fisher's piece does not.

played in the left hand. The slurred dyads played by the right hand recall the use of dyads in *AN ETUDE OF CHOPIN*. The phrase structure of measures 1-4 is antecedent and consequent; the sixteenth-note motion in measures 3 and 4 forming the consequent.

A' (measures 5-12)

The first two measures of the next phrase are semitone transpositions of the material in measures 1 and 2. The consequent phrase, measures 7-11, is longer than the consequent of phrase A. The contrapuntal texture in measures 7-11 continues to the end of the piece.

B (measures 12-16)

Measures 12 and 13 are an antecedent phrase to the consequent measures 14-16. The time signatures: 6/16, 9/16, 12/16, ending in the 2/8 measure (measure 16) contribute as an intensifying structural element particularly as each successive measure is lengthened through a meter change with the exception of the final 2/8 meter.

Elision (measure 17)

Measure 17 is both an ending to Phrase B and a beginning or upbeat gesture to phrase C.

C (measures 18-28)

Measures 18 and 19 are similar to the beginning of A and A'. Measures 20 to 28 form the consequent phrase to measures 18 and 19.

There are numerous challenges for the performer in this piece. The articulation markings include staccatos, accents, slurs and longer phrase markings. These are difficult to play because of the complicated and frequent meter changes. Cross-rhythms occur in mm 7, 20, and 21. The most difficult rhythmic challenge is found in the last phrase, coinciding with the meter change to 3/16. Here the meter is notated in 3 but the pulse is heard in groups of 2 as the notes E5 and G#5 alternate with a sixteenth rest separating them. This rhythm can be made clearer by accenting the downbeats in measures 23, 24, 25, and 27. A short agogic accent on beat one of the penultimate measure will help to clarify this meter.

The music comes to life and is most effective when the metronome marking of 208 to an eighth note is observed.

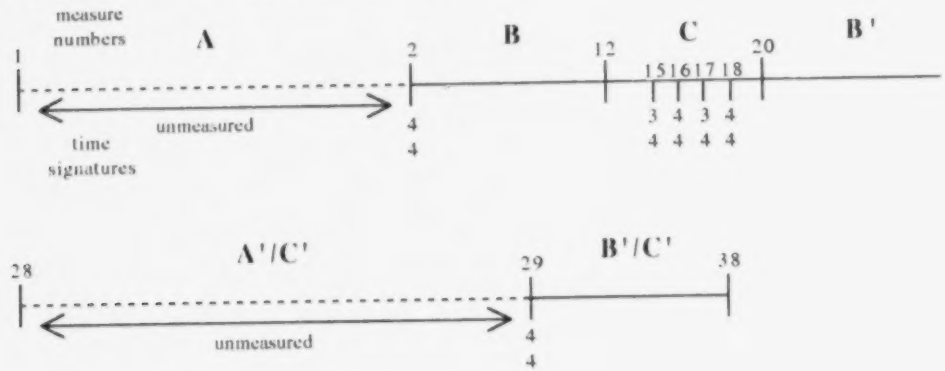
vi) ***FALLEN ANGEL***

> In the final piece *FALLEN ANGEL* the energy and tension of the previous movements is entirely exhausted. Fundamental materials of the work are now restated as simply as possible, interrupted by a baleful but passive little tune that mediates between the rhythmic/sonorous vitality of the entire piece and the mysteriously heightened, inarticulate silence that follows.

The pianistically challenging last movement, *FALLEN ANGEL*, has a very slow tempo and includes two sections in unmeasured time.

Figure 6 represents the form of the movement and its changing meters.

Figure 6: Form of *FALLEN ANGEL*



A (measure 1)

FALLEN ANGEL begins with sixteen unmeasured chords which on first hearing do not seem to relate to one another. The composer indicates that the chords should not be equal in duration thus giving the impression that this long measure could be seen as sixteen individual units. Despite the improvisatory nature, there is a strong feeling of three distinct phrases. Phrase one comprises the first five chords. The melodic pitches D4 and F#4 are shared by the fourth and fifth chords. The fifth chord is cadential as it dissipates the tension of the fourth chord which is more dissonant. The second phrase, which begins with set (016) in the left hand, includes chords six through ten, which move from a high chord cluster to a low one. The third phrase, consisting of chords eleven through sixteen, is initiated with

two trichordal (016) permutations. The thick texture at the beginning of this phrase gradually thins out and is characterized by the repeated use of the melodic pitches F4 and Ab4.

The ascending melodic motive of a major or minor third used in each of the sixteen chords is an inverted sigh figure.[34] This motive creates a sense of floating and relaxation. As each successive chord is played the music seemingly creates a hypnotic state in the listener. The voicing of each chord should favor the first melodic note so the upper melodic third can blend into the chordal sonority.

B (measures 2-12)

Section B, in 4/4 meter, uses the melodic third as an ostinato motive, recalling pitches F4 and Ab4 of the preceding third phrase (chords eleven through sixteen). This ostinato forms the accompaniment for a melody marked *innocently*. The ostinato gives metric stability to this section and continues the state of floating and relaxation created in section A. The melodic movement in this section is very slow. The melody in measures 4-11 is an antecedent/consequent phrase. Measures 4-6 contain the antecedent phrase; the descending pitches F#6 to Bb6, measure 6, which seem to act like a sigh figure, move from dissonance to consonance. The consequent phrase, measures 7-11, is similar in shape to the antecedent phrase. Pitch F#7 in measure eight seems to close the phrase with the remaining pitches extending the

---

[34]A sigh figure consists of two notes which are related to each other in a dissonant/consonant relationship. Normally this figure is notated as a descending melodic interval.

phrase as an afterthought. The melody contains three important downward sigh figures which occur at important structural points: F#6 to Bb6 in measure 6, B7 to F#7 in measure 8 and A7 to Eb7 between measures 9 and 10.

C (measures 12-20)

The material in this section is an expansion or development of the chordal material in section A. Unlike section A, there are definite phrases and the music should move forward according to the composer's indication in measure 12. This section is rich in its use of ascending and descending melodic thirds. Meter changes are indicated on the graph (see Figure 6).

There are four phrases in this section: Phrase (a) measures 12-13 and phrase (b), measure 13 beat 4 to measure 15 which correspond to the composer's phrase markings; Phrase (c), measure 15 beat 3 to measure 18 beat 3; Phrase (b'), measure 18 beat 4 to measure 19 beat 4. Both (b and b') phrases are identical and are consequent phrases to the (a) and (c) phrases.

This section is filled with wonderful opportunities for nuance. Each phrase begins with a gesture of a melodic rising third interval as the chords in the beginning of this piece, but continues into a balanced phrase. In phrase (a), pitches F#6 and C#6 in measure 13 sound like a sigh signifying relaxation. At the end of phrase (b), measure 14, there is a similar melodic sigh using pitches D4 and B3. Phrase (b) answers phrase (a). Phrase (c), by contrast, is much longer than phrase (a)

incorporating three (016) trichords on the first beats of measures 16, 17 and 18 in descending motion. This phrase ends with an upward melodic third, pitches F# and A4, in measure 18. One is reminded of the static chords at the beginning of the piece where the upward thirds were not resolved. At this point the music waits for resolution. It is in phrase (b') that the resolution of phrase (c) takes place with pitches D4 to B3 in measure 19, beats 3 and 4.

Although phrase (b) occurs twice with the same chord and pitch content, its structural and expressive function is different. Phrase (b') recalls the music from (b), but responds to (c). Therefore the musical expression of (b') is more passionate and intense than (b). I suggest that the performer take time, using rubato, to bring this phrase to its structural resolution. Two occurrences of D4, in measure 19, are important pitches. The first D4 is the last note of an upward third gesture representing tension whereas the second D4 is the first note of a downward third representing resolution. If both pitches are played identically the tension and resolution are missed. The first D4 should be played slightly longer and louder than the second note so that the second D4 can blend into the decay of the first.[35]

B' (measures 20-27)

---

[35]This is how legato is performed on two repeated notes at the piano. It is much easier to create such a legato on a string instrument since a single piano note cannot increase in volume. By lengthening the first note and playing it slightly louder, as well as depressing the damper pedal slowly after playing the first note, a pianist gives the impression of a note increasing in volume.

The material in this section is similar to section B (measures 2-11). However, in performance, the listener perceives a downward melodic third gesture rather than an upward melodic third gesture which was heard in section B. This perceived downwards melodic third gesture, pitches D4 to B3, form the ostinato of measures 20-22, a continuation of the sigh figure of phrase B', measure 19, beats 3 and 4. It is helpful if the pianist plays these notes over the bar line to increase the perception of a downward gesture. The melody in section B, right hand, is repeated in section B' in canon at the interval of a perfect fourth. It is of the utmost importance that the performer emphasize the polyphonic and independent nature of the musical lines.

A'/C (measures 28-29)

This section begins with an exact restatement of the third phrase of section A, chords 11-16. If one were to stop at the end of these chords, a musically balanced structure, ABCB'A' would be completed. Sections A and A' represent static chords with upper melodic thirds. Section C represents a synthesis of upper and lower thirds while sections B and B' mirror each other: B representing the upper third ostinato while B' represents the lower third ostinato. Unlike the similar material at the beginning of this piece (section A), this section continues.

Following the static chords of A' the issue of timelessness is presented differently. A new musical idea is presented in the middle of the second line of this page with the right hand playing 7 notes against 3 in the left. The composer comments

that "this must be played delicately without rushing".[36] The sense of timelessness is very effective here because of the absence of pulse as well as the slow tempo. The pairing of 7 notes to 3 recalls *REMINISCENCES de TURANDOT* and *AN ETUDE OF CHOPIN,* which also use irregular note distributions between the hands. Listening carefully one will hear two successive (016) trichords projected in the left hand. The next musical gesture, a series of upper melodic thirds, at the beginning of line 3, page 31, recall the mood and passion of section C. A long upbeat gesture which leads to a static chord with an upper melodic third, recalls the opening of *ARIK,* now at a much slower tempo. In the last line, a lengthy downwards gesture, similar to the gesture in line 2 is followed by chord formations with upper melodic thirds. The final upper third, F4 to Ab4, is the same pitch material as the sixth chord in this section. F4 and Ab4 begin and end this section. In macrocosm, these pitches are prolonged.

B'/C (measures 29-38)

The movement conceivably could end on the final chord of measure 28. The energy and tension of the previous movements must be entirely exhausted before the music can end with complete resolution. Measures 29-38 complete this resolution.

The concluding section begins similarly to section B, measures 2-12. The upper third ostinato figure, pitches F4 and Ab4, emerges from the preceding chord at the end of A'/C' as in similar

---

[36]*SIX FANTASY PIECES,* 31.

situations at the end of sections B and C. The melody heard in the right hand in section B and in section B' is alluded to with the repetition of the pitch E in various octave allocations until pitch C8 is arrived at in measure 36--the highest registral C of the piano. The piece and composition concludes with a cadence similar to the one previously discussed in measure 14 and in measure 19 of section C. The pitches Bb3, D4 (ascending major) and D4, B3 natural (descending minor) are heard above one chordal sonority, suggesting completion. Here complete integration occurs. There is no chordal activity to accompany the upper and lower thirds. As the sound of the final sonority disappears one becomes aware of the "inarticulate silence that follows."[37]

Conclusion

SIX FANTASY PIECES, written with the coloristic idiosyncrasies of the piano in mind, communicates on a deep level. To gain a thorough understanding of this music one can analyze this non-tonal composition using procedures similar to the analysis of tonal music.

Formal aspects of individual movements influence the composition as a whole. The musical shapes of *ARIK*, stated mostly in microcosm, are fully developed in each of the movements, giving this work unity. In his program notes Fisher mentions a "specific interval-class set" which, introduced in *ARIK*, is used throughout the entire composition.

---

[37]Unpublished program notes by Alfred Fisher

The composer's program notes are invaluable to the analysis of this piece. For example, two spiritualities, Native and Jewish, are interwoven in *THERE IS MY PEOPLE SLEEPING*. The art of narrative enhances the music as it depicts the emotions of grief and remembrance.

SIX FANTASY PIECES is connected to the past. In *AN ETUDE OF CHOPIN* the composer recalls a specific etude of Chopin by using an analogous formal structure, a similar time signature and texture. Fisher's *Etude* is written in non-tonal language but the rich romantic piano sound of the Chopin Etude is captured. *QUICKSILVER* recalls the second Viennese school of Schoenberg, Webern and Berg. It is reminiscent of Webern in its brevity and humor. *SIX FANTASY PIECES* is connected to the past by the designation of the romantic character piece as mentioned in the program notes. The romantic character piece was not a strict formal type but a composition which could embrace diverse forms. The performance order of these pieces should be respected. Although one can take a movement or two out of context, this piece works best when all the movements are played in succession. The program notes imply a specific order as the composer discusses the outer movements which frame the composition. The interval-class set is introduced in *ARIK* and worked out in the other pieces while the energy and tension of all other movements is exhausted in *FALLEN ANGEL*.

There is much freedom for artistic interpretation in aspects of voicing, rhythmical elasticity and pedaling. This composition is enlivened when the performer is able to express the emotion of the pieces as does an actor when he truly represents the character of the role being portrayed.

BIBLIOGRAPHY

Bach, Carl Philipp Emanuel. *Essay on the True Art of Playing Keyboard Instruments*. Translated and edited by William J. Mitchell. New York: W. W. Norton & Co., 1971.

Berry, Wallace. *Musical Structure and Performance*. New Haven: Yale University Press, 1989.

Burge, David. *Twentieth-Century Piano Music. Studies in Musical Genres and Repertories*. New York: Schirmer Books, 1990.

Forte, Allen. *The Structure of Atonal Music*. New Haven: Yale University Press, 1973.

Jost, Mack. *Practice Interpretation, Performance: Aspects of the Pianoforte Repertoire*. West Melbourne: Jenkin Buxton Printers, 1984.

Matthay, Tobias. *Muscular Relaxation Studies*. London: Bosworth & Co. Ltd., 1912.

McClanahan, Richard. *Cadence, Key to Musical Clarity; Harmonic study editions of six early keyboard classics*. New York: Crescendo Pub., 1977.

Neuhaus, Heinrich. *The Art of Piano Playing*. Translated from Russian by K.A. Leibovitch. New York: Praeger Publishers, 1973.

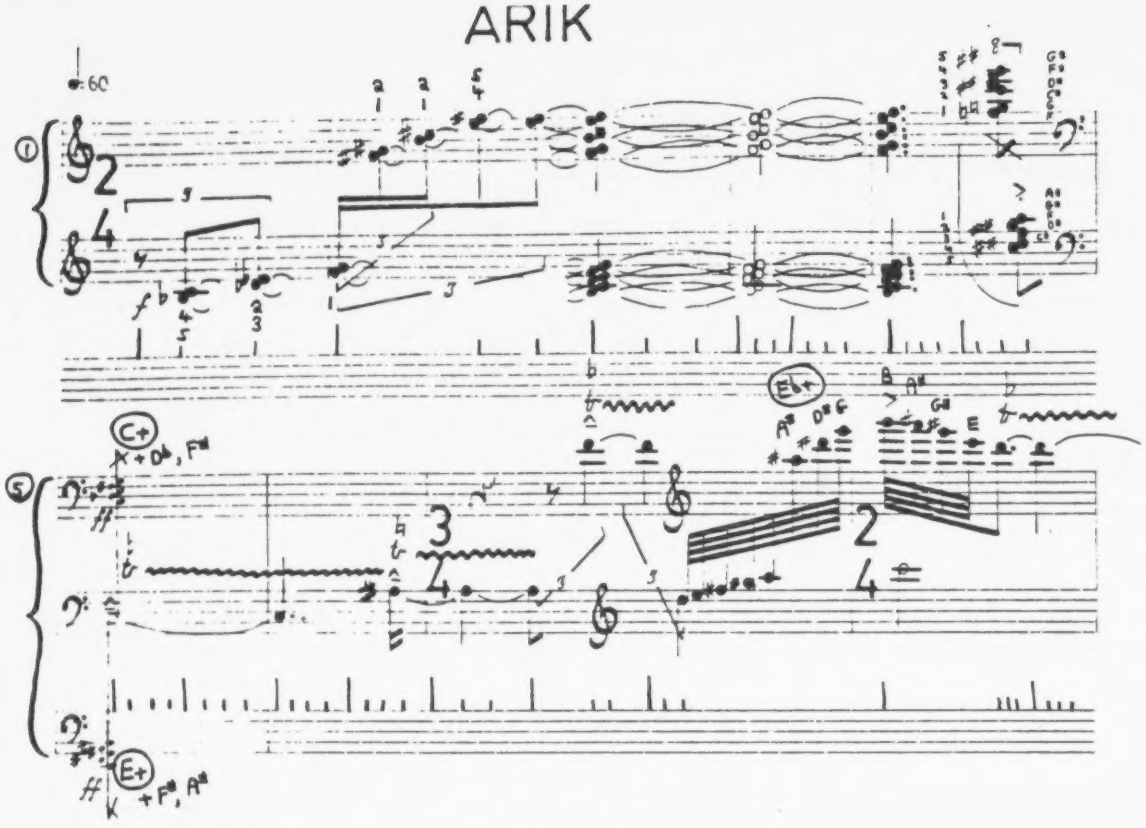
Schmalfeldt, Janet. "On the Relation of Analysis to Performance: Beethoven's Bagatelles Op. 126, Nos. 2 and 5." *Journal of Music Theory* 29/1 (1985):1.

Siki, Bela. *Piano Repertoire: A Guide to Interpretation and Performance*. New York: Schirmer, 1981.

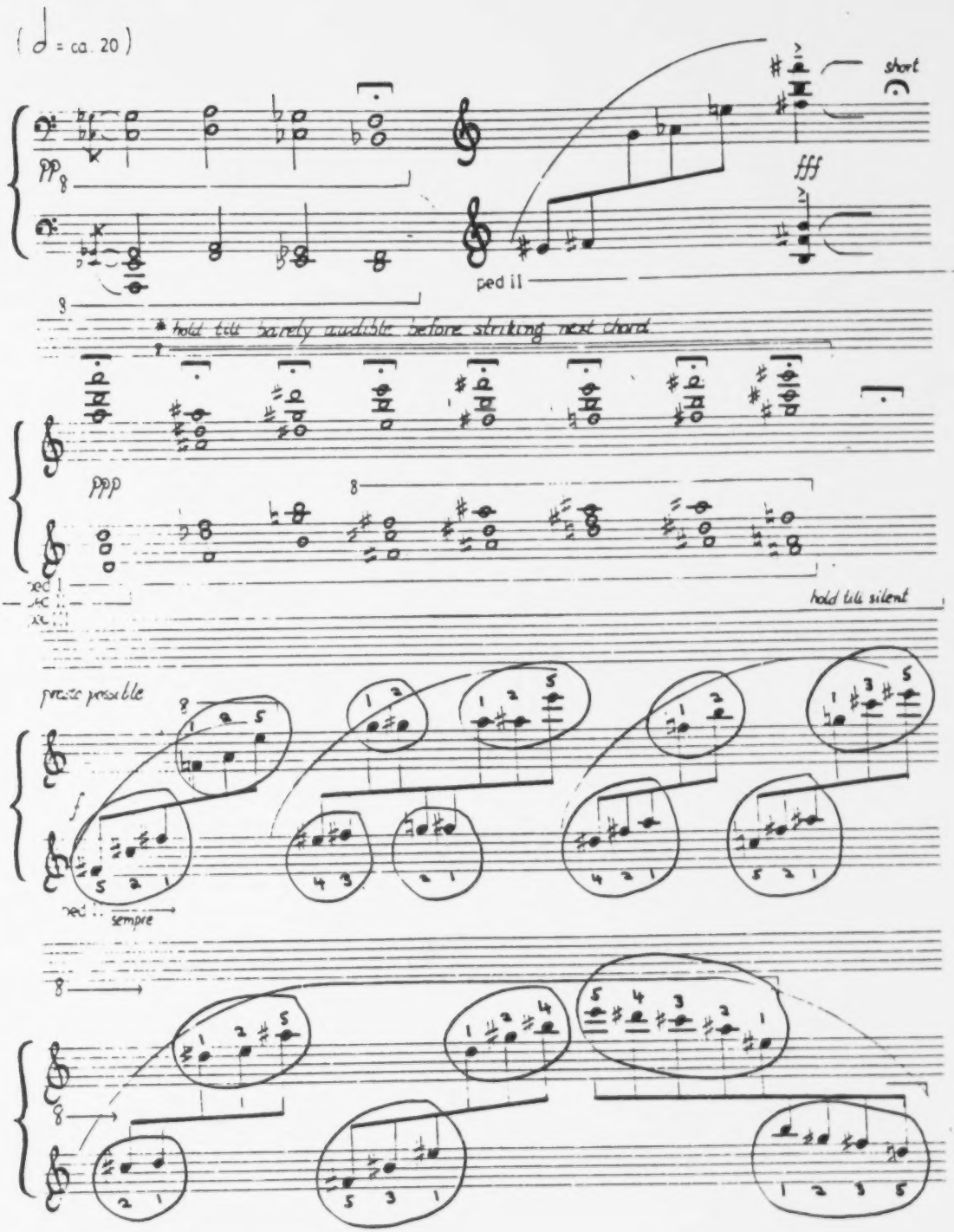
Taylor, Kendall. *Principles of Piano Technique and Interpretation*. Kent: Novello, 1983.

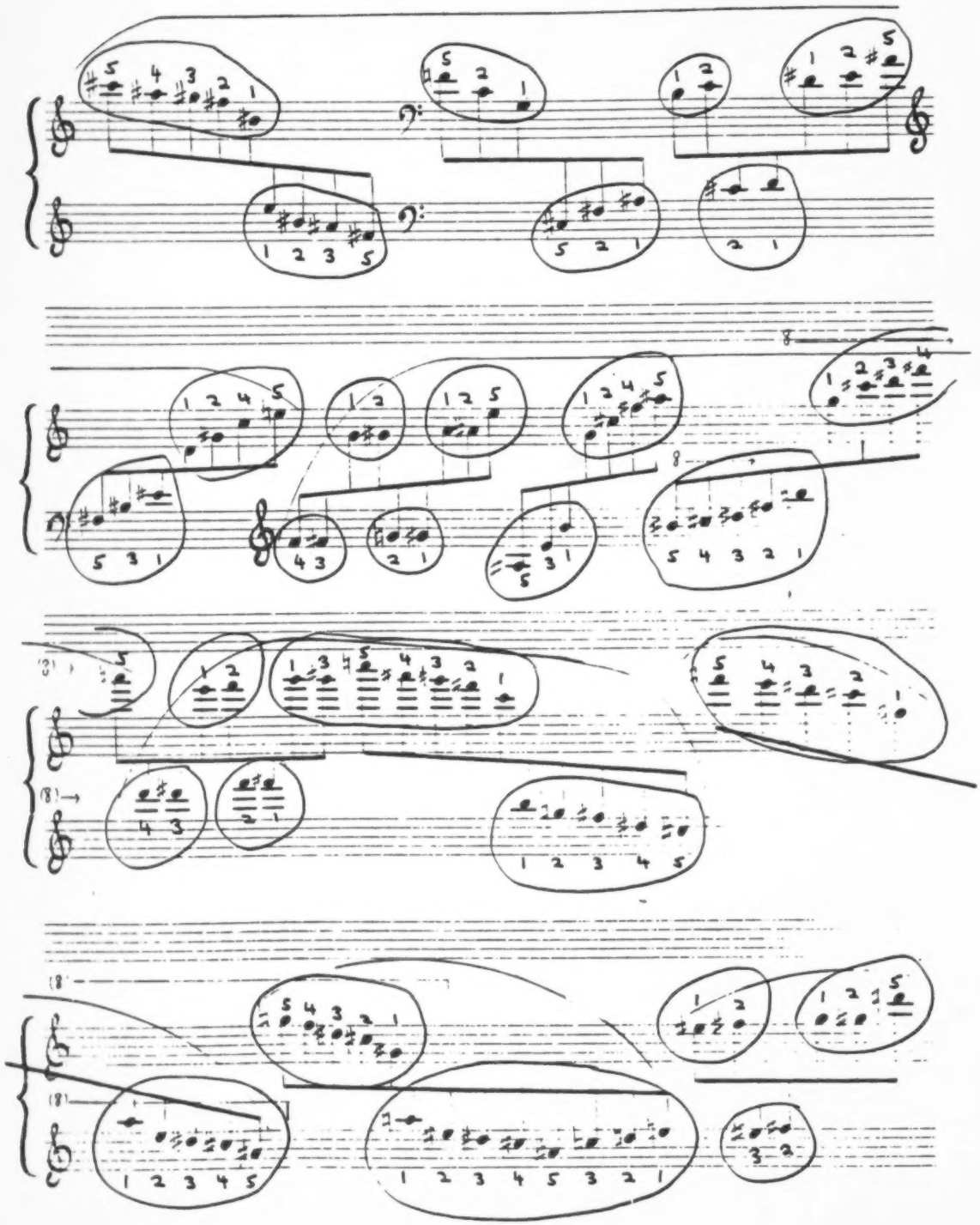
Wolff, Konrad. *The Teaching of Artur Schnabel*: A Guide to Interpretation. London: Faber, 1972.

Appendix I



Appendix II


(𝅗𝅥 = ca. 20)
short
fff
ped il
* hold till barely audible before striking next chord
ppp
hold till silent
precise possible
sempre



8
(8)
fff
loco
lh
lh
loco